VOGUE

INCORPORATING VANITY FAIR

AMERICAN FASHIONS: NEW SOFT LOOK

FIRST PARIS NEWS



SHOE NEWS

MARCH 1, 1951 50 CENTS © CNP, INC.



Miron

The best wool you can put on your back... Davidow puts into a suit

Grey's the thing...in mistweight Mirona, prized yarn dye worsted flannel woven by Miron. 100% virgin wool.

Miron Mills, Inc.,
51 Madison Ave., N.Y.

HAT BY MR. JOHN

EXCLUSIVE

RING-WAIST SUIT

Fashionable slimming course,
our close-fitting suit
of navy wool worsted,
its skirt a pipe-stem,
its jacket with a waist
no bigger than a wedding ring...
The collar of cardinal red tie silk,
outlined with navy passementerie,
a stop-look attraction.

Sizes 8 to 16, $135

Suit Salon, Second Floor

BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



Lilli Ann of san francisco



city of sophisticates and superlatives



HORST PHOTOGRAPH

JOHN-FREDERICS HAT

look for the 1951 Fashion Academy Gold Medal on all Lilli Ann suits awarded for exquisite design, smooth elegance, the custom-made look



one of a series of marvelous new Lilli Ann suits for spring, awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance . . . the custom-made look." This one comes in finest virgin wool sheen gabardine, superbly tailored over custom innerbody with custom-like half-lined skirt . . . has the most exciting asymmetric braid elaboration on a most exciting jacket . . . navy, black and wonderful spring colors . . . sizes 10 through 20 . . . about ninety dollars . . . at most stores.

Vogue
March 1st, 1951

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 117, No. 4
Whole No. 1864



George Platt Lynes

Young-Timers take a smart view of the new-season wardrobe requirements when they put stock in the Bendel Original Two-piece of poult de soie which has the look and feel of fine suit silk. Points: peplum jacket-top slicked with shiny buttons, hand-finished button-holes . . . ditto the pipe-stem wrap-around skirt . . . dividend of snip-out pique at neckline. Navy and black . . . sizes 10 to 16 . . . $69.95.

Young-Timers

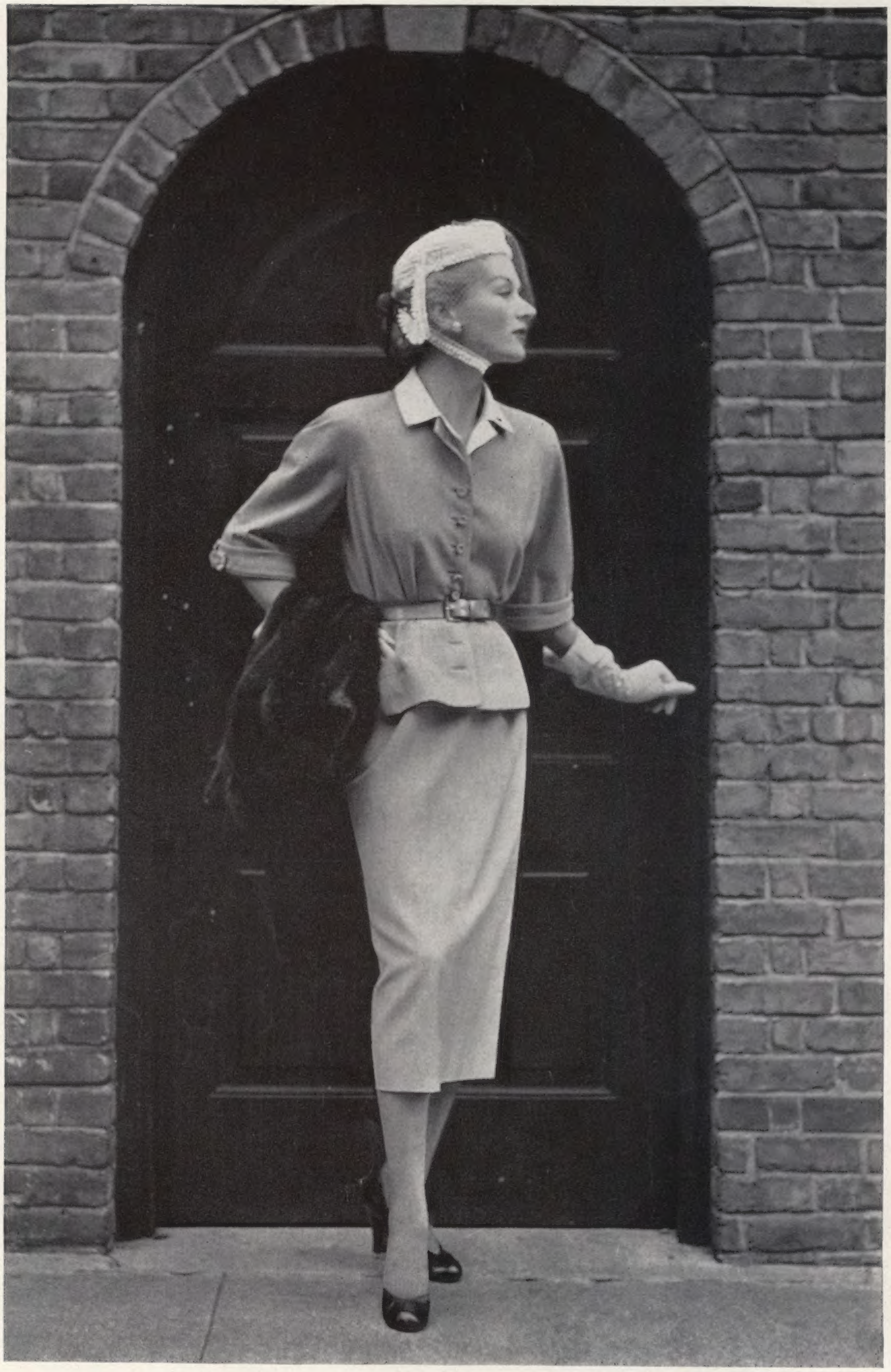
Fourth Floor

Henri Bendel

10 WEST 57

NEW YORK 19 NY

from the deft hand of Maurice Rentner



Everything about it says "Spring". . . the new-to-suits cropped sleeves, the freshet of white linen at the throat, the soft ease of the belted jacket and slim skirt, the featherweight wool.

In Baltimore, only at

HUTZLER'S

hat by John Frederics



SPRINGTIME ENGLISH GREY....



BONWIT TELLER

Anthony Blotta's
town suit of imported
English worsted 245.00

New York Chicago Boston White Plains Palm Beach

HATS BY Germaine Montabert

711 FIFTH AVENUE, NEW YORK 22, N. Y.



"FLOWERS RAMPANT"... *about $35.75*
only at Lord & Taylor, N. Y.
and exclusive shops everywhere

Suit Tailored by Handmacher



Two moods of the evening:

one in love with yesterday,

the other a challenge to tomorrow.

Both pitch black star-studded with rhinestones.

Both from our Ben Reig collection, Third Floor, Lord & Taylor

that ayres look—



L. S. Ayres & co.

INDIANAPOLIS

Dress by Traina-Norell Hat by John Frederics

Juilliard

woolens



A superb new fabric by JUILLIARD...its intricate texture achieved by artful blending of fine silk and worsted fibers... in Philip Mangone's distinguished suit. At all Saks Fifth Avenue stores. For other stores featuring this fashion, write A. D. Juilliard & Co., Inc., 40 West 40th Street, New York.

HAT BY JOHN FREDERICS

Look for this label because...

"fine fabrics are the foundation Juilliard of fashion"

Designer Colors*...

in

Mary Grey

Hosiery



monte-sano
dawn



howard greer
sunlight

©1951 Mary Grey Hosiery Mills, Bristol, Va.

jane derby
seashell

maurice rentner
sand

ben reig
mist

* Mary Grey hosiery colors—selected by these famous American designers for exquisite blending with leading costume shades—shown here with an exclusive creation by each designer. Hosiery and costumes available at fine stores throughout the nation.

Color Photography by Studio Associates

Milliken 100% VIRGIN WOOL WORSTED... WITH **Milium***

Now it's been weather-proofed for all-season wear, Milliken's popular suit and coat worsted... and lined with fabulous MILIUM lining!

MILIUM is insulation, tempers winter's cold or summer's sun, automatically extends the wearing season of any garment.

Lawrence of London's beautifully cut raincoat in Milliken weather-proofed worsted lined with MILIUM is a multiple-season coat.

Bonwit Teller, New York; H. B. Wasson, Indianapolis; I. Magnin, California-Seattle. MILLIKEN Woolens, 1407 Broadway, New York 18, N. Y.



*Trade Mark



JEWELS AND 18TH CENTURY GOLD "NECESSAIRE" FROM COLLECTION OF A LA VIEILLE RUSSIE. ©1951 REVLON PRODUCTS CORP.

The world's smartest women prefer Revlon to any other nail enamel and lipstick because

COLOR *makes the fabulous difference*

REVLON *makes the fabulous colors*

Nothing like Revlon true nail enamel* for all-but-endless wear!

Nothing like Revlon lipstick for lastingly color-luscious lips!

**Accepted by the Committee on Cosmetics of the American Medical Association.*

The great new fashion in fingertips is Revlon's "Frosted" Nail Enamel... in opalescent, star-dazzled colors...don't wait another day to wear them!

Wonder of Wonders...

the seemly perfection that is always yours in a Fischer slip

of purest silk satin! Newly slender model

to favor the narrow skirts of Spring... opening with a side zipper.

Garlands of matching lace on navy blue, moon gray, white,

champagne, black or pink. Sizes 32 to 38.

And identical slim-line petticoats.

All at the nicest store near you!

Heavenly silk lingerie by Fischer*

*Reg. U.S. Pat. Off.

Complete advertisement Copyrighted 1951, Fischer & Co., Inc.

THE SURPLICE-OR-SWEEP COAT: Anthony Blotta's '51 version of the golden fleece, to let flow or to wrap and pinion by hand via a front-and-center pocket. Incorporating all the dominant themes of this Spring, shaped, slide-up sleeves, elegant capucine silk taffeta interior, the lush texture of Forstmann's fleece in freshly coined gold. 10 to 14, 285.00. Coat Collections.





At the bridal reception . . . *the mother of the bride compels attention in her own right in this lace-topped, bolero-jacketed dinner costume by Fred Greenberg. Partially hidden here, an enchanting bodice of imported Chantilly over marquisette. Navy, grey, lilac. Sizes 14 to 44 and 12½ to 24½.* 79^{95}

At better stores. Write for Fall style book. Fred Greenberg, 550 Seventh Ave., N.Y. 18. In Canada, Frenchshire Ltd.

B. ALTMAN & CO. New York • WOODWARD & LOTHROP Washington • CARSON PIRIE SCOTT Chicago • BULLOCK'S Los Angeles

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

the costume suit of Paul Parnes,

who understands his subject perfectly . . .

paying strict attention

to exquisite detail

. . . and sheer femininity.

An ensemble that mirrors exactly

the Altman idea

of ultimate fashion.

Imported worsted in navy

with lavender shantung lining,

sizes 10 to 16. **135.00**



Richard Avedon

ARPEGE



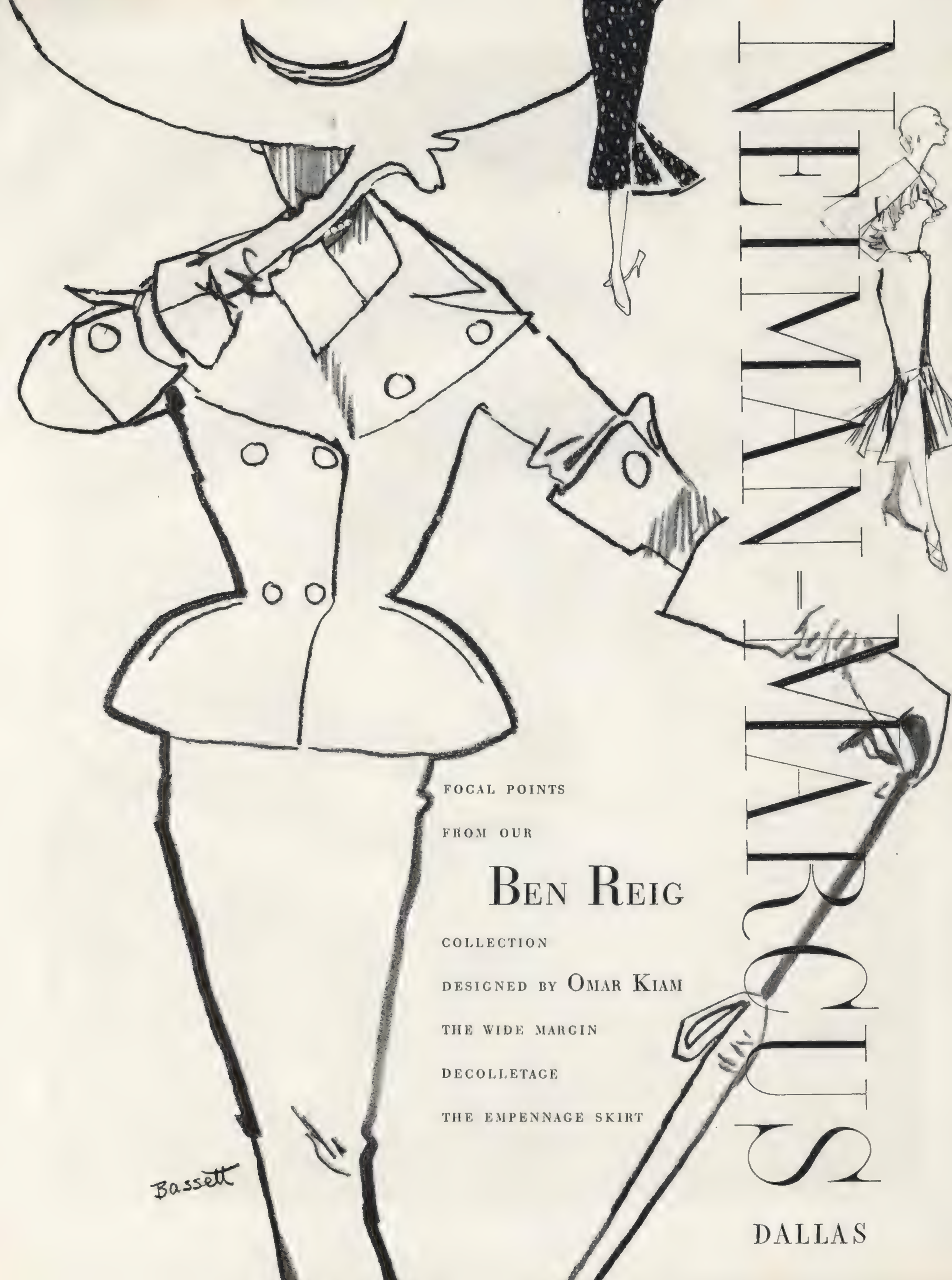
PRETEXTE

by

LANVIN

the best Paris has to offer

Bottled and packaged in France



FOCAL POINTS

FROM OUR

Ben Reig

COLLECTION

DESIGNED BY Omar Kiam

THE WIDE MARGIN

DECOLLETAGE

THE EMPENNAGE SKIRT


ben Zuckerman
I. MAGNIN & CO., CALIFORNIA
NEIMAN-MARCUS, DALLAS



Mr. John's "Straight, Forward, and to the Point." From the important collection of designer hats in Carson's French Shop, fifth floor.



in the city of Washington

WOODWARD & LOTHROP

. . . cream of fashion

PANDORA FOOTWEAR

. . . creamy color in soft-surfaced
leathers against the high gloss black of patent.
Freshest contrast in years . . . for your spring
accessories. The pumps . . . Pandora's square-vamp
"Winsome"; thong-stitched, open-toe "Continental."
The scoop-box bag . . . Josef's. The gloves,
worn softly, almost elbow deep.

Archer

stockings in delicate complexion tones

Archer stockings make superbly beautiful that important part of your complexion that lies below the hemline. Superlative in quality, flawless in texture, perfect fitting...Archer stockings...in colors that complement your costume, compliment your complexion...are the most beautiful stockings you can buy. Your favorite stocking counter has ample supplies of sparklingly new Archer stockings.

Ask for Archer's exquisite Tissue Chiffons.





Archer's exclusive white Neline® stripes identify the leg size: 4 Neline stripes for Trim, 5 for Medium, 6 for Long. Neline stripes also reduce the hazard of runs.



Archer

Stockings for Lovely Women

COLUMBUS, GEORGIA

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"



Permanently-pleated nylon tricot in a moonlit mood...$39.95

Dorothy Gray

Sea Coral ...a new color, stolen from the mermaids . . . and definitely siren stuff!

Deep-sea treasure: this sweet but sultry orange-pink coral! You'll find Spring begins the moment you smooth it on your lips! Made on a new formula that seems to last forever, for every skin tone, every Spring and Summer fashion-shade.



SEA CORAL LIPSTICK...$1.50
Matching nail polish with new, easy-to-use applicator.....75
Matching cream rouge or dry rouge.....each 1.25

(All prices plus tax.)

Sea Coral Lipstick and Nail Polish. Iridescent green eye shadow. *Sheer Velvet* foundation. Dress by Claire McCardell in Fuller Fabrics' Sea Coral Print. Jewels by David Webb, New York.

SPRING FASHION FORECAST...NARROW SKIRTS EVERYWHERE



VALIANT

NEWS...PASTEL SUITS...LIGHT-AS-AIR WALKERS BY TWENTY-ONES



FEY

NEWS...DRESSES JACKETED...DAINTY STRAP SANDALS BY TWENTY-ONES



AGATE

NEWS...LATE-DAY IDEAS...SHAWLS, BOLEROS...NYLON-MESHED PUMPS BY TWENTY-ONES

LIGHT-FOOTED FASHIONS FOR THE YOUNG-IN-HEART

Your foot looks tinier, your ankles look shapelier in Twenty-Ones exclusive youthline designs. They're the most feminine shoes you can wear with Spring's new fragile fashions. Feel the years slip away when you slip into Twenty-Ones—the only shoes designed by the youthline principle.

twenty-ones

every step | a caress

10.95 to 12.95...most styles

BARRETT SHOE COMPANY DIVISION OF GENERAL SHOE CORPORATION NASHVILLE 3, TENNESSEE

Bouquet of Beauty in

Vision nylons

Sweet wood violet, elegant tea rose, romantic gardenia and charming forget-me-not—a breath-taking bouquet of spring colors in Vision's exquisite hosiery. Made of du Pont nylon in full-fashioned and "streak-free" seam-free styles. At better stores. Knit Products Sales Company, 350 Fifth Avenue, New York 1, N. Y.



SHOES BY JULIANELLI









She knows *"Botany" Brand Marchan®...
knows the subtle way it tailors...
glows with fresh color, new as Springtime itself.
1. Doctor creates a softly feminine fashion
with this smooth-textured worsted gabardine woven
of finest virgin wool yarns. In smart contemporary
fashions at better stores everywhere.
Botany Mills, Passaic, N. J.

"BOTANY"
VIRGIN WOOL
FABRIC

Look for the "Botany" Brand Label on Products for Men, Women and Children

HAT BY JOHN FREDERICS

* "BOTANY" IS A TRADEMARK OF BOTANY MILLS INC. REGISTERED IN THE U.S. PATENT OFFICE COPYRIGHT 1951 BY BOTANY MILLS INC.

. Irene's Pink Lady . . . In the news, in the know, in the 28 Shop' *Marshall Field & Company*

Chicago

28 SHOP



$300

Richard Avedon

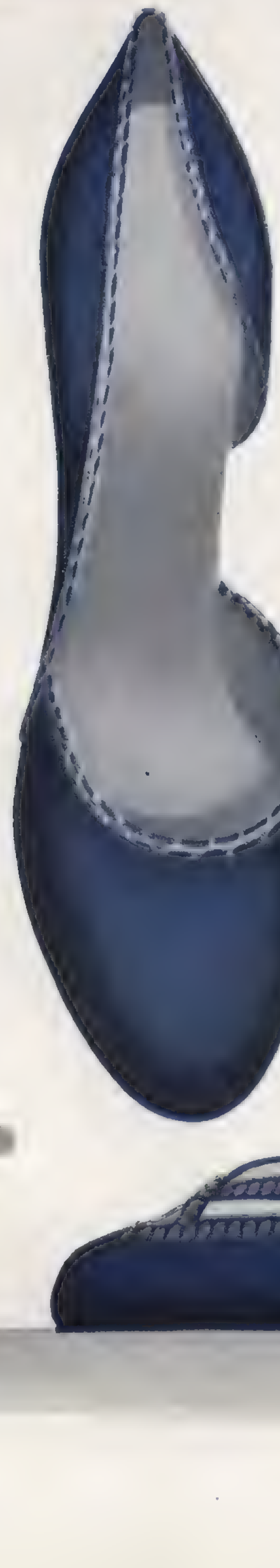


heavenly blues by Herbert Levine

LEATHER-PERFECT IN

KID SUEDE

Navy Blue, perennially smart each Spring, is lovelier than ever this year in Kid Suede, the leather of deep, true and permanent colors. In any color, and in both suede and glazed finish —soft, supple, glove-fitting Kid makes the feet look smarter and smaller . . . puts them beautifully and delicately at ease.





Seattle, BESTS' APPAREL
Boston, BONWIT TELLER
Philadelphia, THE BLUM STORE
St. Louis, FAMOUS-BARR CO.
San Antonio, FROST BROS.
Kansas City, HARZFELDS
Baltimore, HESS CO.
Chicago, Beverly Hills, Denver, Dayton and Indianapolis, JOSEPH SALON SHOES
Salt Lake City, MAKOFF
Dallas, NEIMAN MARCUS CO.
Detroit, RUSSEKS
Miami Beach, JACK SCHAEFER
East Orange, FOOTNOTES
and other fine stores

I. MAGNIN & CO.



No-time-limit-suit-dress of imported
Tootal linen—chalk embroidered. Sizes 10-20
Ice blue, cocoanut, pink,
navy and lemon yellow. 39.95

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA

CARA NOME

For the one woman in ten with Sensitive Skin

If you're the woman in ten with sensitive, petal-delicate skin...Cara Nome was created for you. Cara Nome is hypo-allergenic...made of pure, mild ingredients carefully compounded to cherish the most fragile complexion.

Cara Nome is a complete line of flattering beauty aids for every need...gentle guardians of your skin's smooth, glowing loveliness.

Sold at Rexall Drug Stores Everywhere.



Cold Cream, $1.10...Lipstick, $1.10
Cleansing Cream, $1.10...
Face Powder, $1.10...and 54 other creams, lotions, make-up needs.

jay Thorpe
24 WEST 57
NEW YORK



Raymond Marinelli

DOES A SHEATH
IN LACE

Brilliant coup, the molding of delicate French lace into a navy sheath of subtle beauty. With a just-off-the-shoulder neckline, extremely intriguing. Sizes 10 to 18. 135.00

Fourth Floor

International

creates the suit-accent bag





Look, no stitches! This bag is made a wonderful new way . . . actually . . . over a wooden box, so its smooth, rounded lines will always look that way. Glossy calf in Navy, Black or Brown, leather-lined and mirrored. When you buy your Spring suit, remember this International bag. Remember, too, that a handbag is your most noticed accessory . . . a *leather* handbag your very best buy. Look at *this* buy . . . about $12.95!* *plus tax*

*SLIGHTLY HIGHER WEST OF THE ROCKIES • SEE VOGUE'S BUYING GUIDE FOR STORE NEAR YOU OR WRITE INTERNATIONAL LEATHER GOODS CO. • 353 FIFTH AVE., N. Y., OR PHILA. 7, PA.

in Southern California at the BROADWAY

LOS ANGELES
HOLLYWOOD
PASADENA
CRENSHAW
WESTCHESTER



Anna Miller *pares down a suit dress to one dramatic fashion statement: high-arched hipline . . . petaled . . . punctuated with buttons. Spring-into-summer heavy sheer.* $145.

FACETED BERET BY SALLY VICTOR

DELMAN

the artist blends a never-seen-before shade

La Vie en Rose

A lilting lyrical color,
not pink, not primrose
but rather a rosy hue
touched ever so lightly
by a plaintive note of blue.
This is a shade for fashionables
to color-spark black, navy, gray,
brown and white spring and summer
costumes. It's so beautiful, so new,
so different, Delman designed a
special series of calf and kidskin
shoes to proudly present
and be worthy of his

La Vie en Rose



Delman Agencies in Principal Cities and at

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET


I dreamed
I was a toreador
in my maidenform bra*
Shown: Maidenform's Chansonette® in white satin... from 2.00
There is a Maiden Form for every type of figure!
PHOTO: RAWLINGS · COSTUME: CACCIOLA-BROILLET · HAT: BRAGAARD · ©1951 MAIDEN FORM BRASSIERE CO., INC. · ®REG. U.S. PAT. OFF.



Tailored by Frechtel...Fabric by Pacific Mills, Worsted Division

The well-rounded suit takes you everywhere this Spring. Softly tailored in Pacific's all-wool worsted Sheen Gabardine, with delicately rounded, arched jacket and sliver-slim skirt . . . rosy-red linen collar flattering as a kiss! Also in flax blue, rozo red, apricot, black. Sizes 10 to 18. At Saks Fifth Avenue. For the name of the fine store in your community featuring this suit, write to Pacific Mills, Worsted Division, Dept. V-3, 261 Fifth Avenue, New York 16.

Pacific Craft Fabric 100% VIRGIN WOOL

It's a PACIFIC Woolen BY PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS

Thalhimers

Richmond, Va.

and Sosnik-Thalhimers,

.....Winston-Salem, North Carolina



bag by SURREY

Andrew Geller

dares the deepest plunge of all ....

The Great Divide

Thalhimers, Richmond, over a century in Virginia.



Style starts with Seamprufe



The trumpet slip
anticipates the flare of Paris fashion.
About $6 in fine stores everywhere.

...because

Seamprufe®

gives you fashion fit

SLIPS
GOWNS
PETTICOATS
PAJAMAS
STOCKINGS

SEAMPRUFE Inc.
Fifth Avenue, N. Y.


Sally Victor's
marcel caps—small or large—of
waved and scalloped white straw.
Titche's of Dallas
TITCHE-GOETTINGER CO.

Incredible new idea in fragrance...

TOILET ESSENCE Lenthéric



Incredible Toilet Essence lasts far longer than toilet water. Costs far less than perfume extract. Never anything like it.

Throughout your day, fragrant companion and constant evidence of your vital presence... long lasting Toilet Essence.

Wherever you go, Toilet Essence leaves a fragrant trail, a reminder that you were there and may come back again.



So admired. Friends ask, "What *is* that wonderful fragrance you have on?" Toilet Essence has true perfume character.

So unusual. Only Lenthéric makes Toilet Essence. Enjoy it in cherished Tweed or witty Repartee. Costs only $2.50 (plus tax).

Never be without it. Toilet Essence pays you such nice compliments. Use it in your bath... smooth on afterwards.

a reminder that you were there

... and may come back again

2.50 PLUS TAX
2 FULL OUNCES



TOILET ESSENCE

IN Tweed OR Repartee

Lenthéric

PARIS LONDON NEW YORK

© 1951, LENTHÉRIC, INC., 673 FIFTH AVENUE, NEW YORK 22, N.Y.

THERE'S A NEW STAR IN TEXAS



More precisely, a familiar star shines now with fabulous new lustre. For Sakowitz Bros. of Houston is now located in its magnificent modern setting, a new home worthy of the fashion store that for nearly half a century has held a place deep in the heart of Texans.

SAKOWITZ BROS.
HOUSTON

TOWLE'S

French Provincial

A charming, light-hearted pattern of traditional curves and simple detail, its graceful panel crowned with a rose . . . French Provincial is just one of the many exquisite solid silver patterns made by TOWLE for today's living.

TOWLE STERLING

NEWBURYPORT, MASSACHUSETTS

Send 10c in coin to Dept. V3, Towle Silversmiths, Newburyport, Mass., for *How to Build Your Own Collection of Towle Sterling* . . . table settings, uses of pieces, ways to collect your Sterling.



The Peek A Bow pump...

wondrously graceful,

delicately open

to compliments.

In black, brown, blue,

red or green calfskin.

SHOE SALON

FAMOUS-
BARR
CO.

St. Louis 1, Mo.
Clayton 5, Mo.

Peck and Peck



Palumbo

Purely Peck and Peck—luxury tweed masks surah for Spring revelry!

Ingenious costumery... our perfectly magnificent tweed pyramid coat with
the peeping charm of a brightly checked rayon surah lining and tie.
In navy, red, beige, iris or gold with contrasting lining; sizes 10 to 16, 89.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • INDIANAPOLIS
WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Henry Rosenfeld chooses Avondale
PERMA-PRESSED Chambray in

Companion Colors

This softly tailored little shirt-maker stays charmingly crisp! It's in Avondale's wonderful all-combed PERMA-PRESSED Mignonne Chambray. With its Superset® finish, the fabric resists wrinkles and soil . . . what wrinkles do appear hang out overnight. Less pressing's required, shrinkage is controlled*, and it never needs starching. Choose from luscious, stay-fast combinations of multi-color stripes and solid shades. Lilac, gray, and blue. Sizes 10 to 18. $14.95.

B. Altman & Co. . . . . New York City
W. Filene's Sons Co. . . . . Boston
J. W. Robinson Co. . . . . Los Angeles
Carson, Pirie, Scott & Co . . . Chicago
John Gerber Co. . . . . Memphis
Kaufmann Dept. Stores, Inc. Pittsburgh

AVONDALE

chambrays, novelty weaves, corduroys, seersuckers, denims, tickings—dyed-in-the-yarn fabrics—the stay-fast colors are woven-in

58 Worth Street, New York 13

* Residual shrinkage not more than 2%



Modern-American-Living sails *the Sun-Lane to Europe*

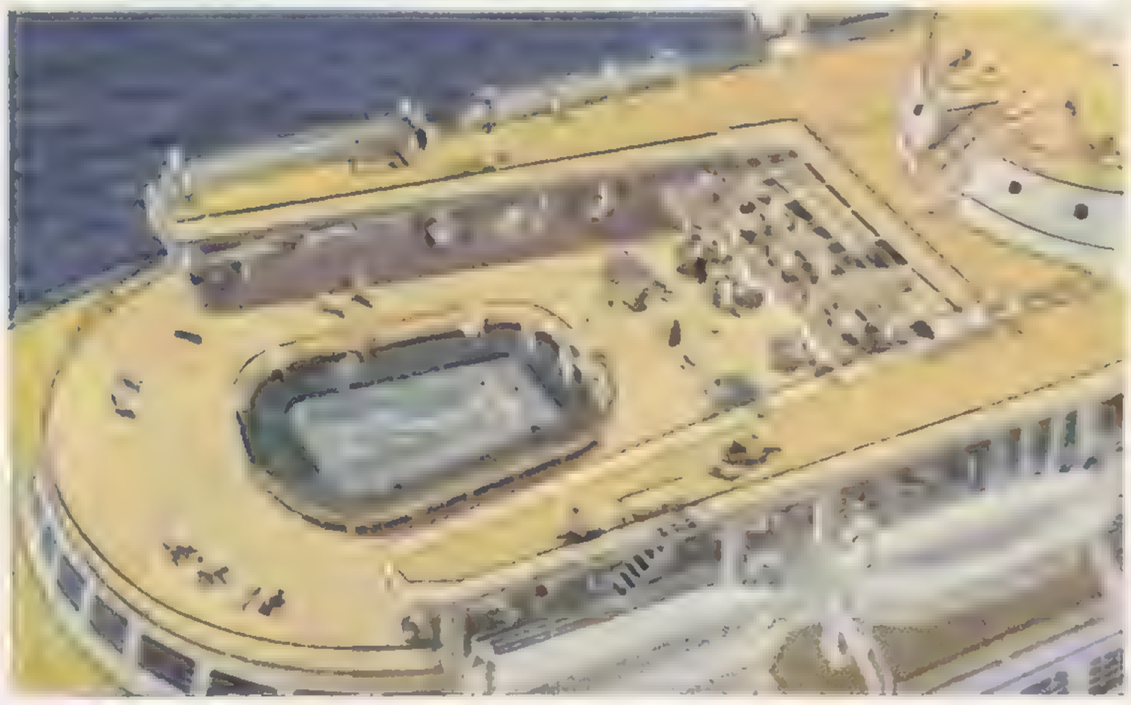


. . . *in the new* Independence *and* Constitution!

THESE largest and fastest liners in regular Mediterranean service bring to the sea-lanes a new concept of ocean travel. Never before such a host of exciting new ideas . . . shipwide air conditioning . . . spacious sitting rooms convertible to bedrooms . . . running ice water in all private bathrooms . . . portholes with polarized lenses . . . dramatically conceived recreation areas . . . in a hundred and one different and delightful ways, you'll find American ingenuity and creativeness have gone to sea!



PENTHOUSE SUITES offer the utmost in gracious living afloat . . . with sumptuous bedrooms and baths, richly furnished living rooms and private verandas overlooking the sea!

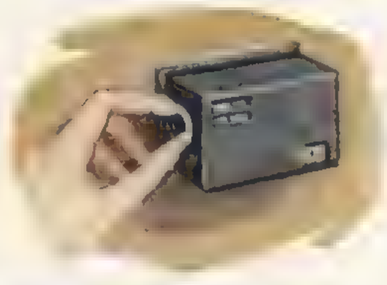


SEA ISLAND CLUB . . . designed especially for these Sun-Liners . . . has a large swimming pool with dramatic aqua-lighting. Pool-side spectator wing decks overlook a large play and refreshment area.





BEDROOM BY NIGHT . . . LIVING ROOM BY DAY
At night, beds magically appear from the walls. Specially designed mattresses are extra wide, deep, comfortable. By day relax, entertain in your own living room. Ample drawer and wardrobe space. Private baths in First and Cabin class.



SHIPWIDE AIR CONDITIONING. Personal controls in all staterooms. A change of air every eight minutes. Sleep relaxed — awake refreshed.



POOLSIDE CAFE. Looks out on the Sea Island Club. Has an American soda fountain . . . glass doors that slide aside to let in the soft, Southern air.

GALA **MAIDEN VOYAGE**

The Independence . . . February 10, 1951

Commencing Regular Service April 12, 1951

The Constitution . . . Spring, 1951

To Gibraltar, Naples, Cannes and Genoa, affording convenient connections to all Europe. See your Travel Agent or American Export Lines, 39 Broadway, New York 6, N. Y.

AMERICAN EXPORT LINES

NEW YORK • BALTIMORE • BOSTON • CHICAGO • PHILADELPHIA • WASHINGTON
SAN FRANCISCO • LOS ANGELES • PORTLAND • SEATTLE • VANCOUVER

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...in all her

Day Dreams

...a wedding, a home, all her very own. She's wishful about a table aglow with most precious Wallace Sterling. It will be proudly displayed in sculptured "Third Dimension Beauty"— lovingly cherished as her most prized possession.



Famed designer, William S. Warren created these exquisite patterns in full-formed sculpture. Each design is lovely from every view—not only in front, but in profile and back as well. Only Wallace Sterling Silver has "Third Dimension Beauty." Six piece place settings from $32.50 to $43.50 including tax.

 Copyright 1951

Cosmetones

This is **Moontone,**
one of the new wonder Cosmetone nylons by Phoenix.
Like shadow to the eye, Moontones hold a
beauty secret for legs in a new shadow-blue tint.
Provocative in color, illusive in skintone blending,
Phoenix Cosmetone nylons give you beauty bonus
and extra-wear bonus, too, for they are
high-twist in custom-fit proportions

Phoenix

NYLON HOSIERY



ENGSTEAD

"SPECIALTY OF THE HOUSE"
GREEN CREPE AND TAFFETA
BY ADRIAN
J. W. ROBINSON CO.
BEVERLY HILLS

A DuBarry REG TRADE MARK
NEW YORK FASHION

DuBarry silhouettes a slender line in gowns for dining, hostess wear or the mother-of-the-bride. Left: Rhinestone-sparkled lace pocket punctuates the flattering off-center drape of superb rayon tissue faille. Mauve, rose, grey, powder blue, aqua, navy, black, white. Sizes 10 to 20. $35. Right: Exquisitely detailed lace scrolled with the most subtle of applique traceries. Buttercup, rose beige, lilac, coral, grey, nile, aqua, rose, mauve, powder blue, white, black, navy. Sizes 12 to 20. $49.95.

lace by STERN & STERN

BEST & CO.
Fifth Ave., New York 22, N. Y.
. . . and Branch Stores

At quality stores everywhere or write to Dept. J, DU BARRY FROCKS, Inc., 1385 Broadway, N. Y. 18, N. Y.



Riviera

Valerie

Monte Carlo

Buttonaire

Continental

Monet

Master Jeweler

You'll lend a willing ear to the new "CHIGNON" earrings by Monet

The new hair styles demand a new and more dramatic earring, and Monet brings it to you in these flattering new drapes. Styled with superb artistry and consummate skill in the Golden Manner of Monet. . . Riviera 12.50..... Valerie $5..... Monte Carlo 7.50..... Buttonaire 12.50.. . . Continental $10. All prices plus tax. Each piece bears the Monet Signature–at finer stores everywhere–MONET JEWELERS, 6 W. 32 St., N.Y.

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styled by DELMAN



The Encore . . . *Fashion applauds subtle repetition.*

Three delicate bands of contrasting color and leather texture bow to the sweeping lines of this Delmanette pump as if in encore to your applause for its graceful silhouette.



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"But darling...

Indiscret, Sirocco and Cachet!

I feel like the country's

three most beautiful women."



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PERFUMES

Delicate, feminine INDISCRET, $6.50 to $25

Subtle, mysterious SIROCCO, $5 to $16.50

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The finest rayon gabardine suit of its kind!

...because it's tailored more carefully, cut with more ease, has the quality touches you'd expect from us. In wonderful colors.

One from our new rayon group made for all figures. Choose yours in sizes 10-20, brief sizes 8-20; women's sizes 12½-24½ and 36-44.

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designed by WOHL



WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

As French as a kiss on the hand, these Young Viewpoint fashions
have the sophistication and the Gallic charm you expect from the finest couturiers,
the subtle lines and perfect fit you've always longed for.
They're *your* fashions—if you're 5'5" or less, if you've never felt quite right in
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Both dresses, in master sheer rayon crepe. Left, with dotted pure silk shantung.
Navy with gold, navy with lilac, black with pink.
Sizes 12½Y to 22½Y*. $39.95.

Right, with natural linen. Navy or black.
Sizes 14½Y to 24½Y*. $29.95.

*Y for Young

sheer Paris,

these springtime sheers!

Young Viewpoint



At ***MARSHALL FIELD & CO., Chicago; B. ALTMAN & CO., New York; A. HARRIS & CO., Dallas***
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For free fashion brochure and name of store nearest you,
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new



fashion:

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There's no end to the amount of *natural* walking comfort to be found in *Natural Bridge!* Styled to make spirits soar, these truly "Smarter Shoes for Natural Walking" reach a new high in fashion freshness . . . in quality of leathers and construction . . . in details of design. *Smart!*—to the NTH degree!

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first consideration in a fabric

there is

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Celanese*

Acetate Rayon Yarn

● Julius Werk achieves a deep lustre in a mirrored moire faille shown here in an enchanting cocktail dress by Wilson Folmar of Ben Gam. Leading mills the country over use Celanese yarn to create their most distinguished fabrics.

Celanese Corporation of America, 180 Madison Avenue, New York 16.

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Palter DeLiso

the mark of couturier shoes

beautiful moire

for this silken spring

in black

blue

toast

etcetera

bergère

the Look of Real Jewelry

Napoleonic Seals

fabulous replicas of old court jewels

Fob-pins, in gold or jewel-color stones, 5.50

Bracelets, with one seal, 4.50; two seals, 7.50; four seals, 12.50

Earrings, large button in pearl or jewel-color stones; or pearl drop, 4.00

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simply superb suits

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Designed for sophisticates and superlatives ...and year-round smartness. In a versatile rayon tropical that tailors crisply, resists wrinkles, and wears like a fine worsted... navy, white, aqua, beige, pink, maize... sizes 10-18.

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. . . add rhythm and classic harmony
to your spring wardrobe. For matched wear or
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it's the NEW Navy . . . "St. Louis
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THE BARDLEY SUIT AND COAT

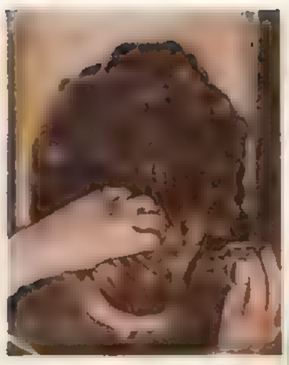


Town flannel and town tweed, tailored every inch
by hand . . . and born to be worn together.
The suit, a Spring elegance in grey, beige or navy, etched with
fine white stitchings, $59.95.*
The coat, color-matched tweed
in the new box cut, $55.00.* Both, sizes 10 to 18.

At Roos Bros., California.
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Or write Finger & Rabiner,
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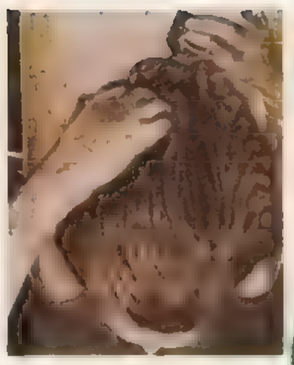
For store nearest you, see Vogue's Buying Guide, pages 234 and 235.

*SLIGHTLY HIGHER IN THE WEST



Hairdresser pours Roux Color Shampoo from bottle. No arduous combing to "section" the hair!

1



Same with the ends. No paint brush, cotton wad or other tool needed to reach every strand!

2



It's shampooed —and that's all! Color won't wash out; emollient oils condition hair!

3

AND YOU HAVE LOVELIER HAIRCOLOR *"in shampoo time!"*

One, two, three . . . and your haircolor can be lighter—or darker. The gray strands colored, the dull strands made lustrous. If you'd like, your natural shade can be changed to an entirely new shade. All this in minutes—with color that lasts and lasts! Yes, using fabulous new Roux Color Shampoo, your hairdresser *shampoos* natural-looking color into every visible strand—no "paint-brush" look, no "overlap". Visit your beauty salon—*now.*

Use according to directions

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a diamond clip

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Harry Frechtel's suit
of wonderful Worumbo
flannel—note hip line,
slim skirt, smoke pearl buttons.
At all Bonwit Teller, and Montaldo
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Hat by Mr. John

Wonderful
Worumbo
Woolen



®

Diminutives® by Martini. To dress up or down. LEFT: a dark rayon sheer with detachable nylon lingerie—opulent mother-of-pearl buttons. Navy or black, $39.95. Diminutive-sized 10-20. RIGHT: elegant two-piece yarn-dyed taffeta suit with rhinestone buttons. Black, navy, stone blue, $59.95. Diminutive-sized 10-18.

Also available at Harold's, Minneapolis; The Montaldo Shops; Saks Fifth Avenue, all stores.

WOODWARD & LOTHROP, WASHINGTON, D. C.



Diminutives® by Martini. To wear everywhere. The costume look . . . pyramid coat, beautifully proportioned, in yarn-dyed taffeta. Shown here over a print dress with side-swept drape. Coat in black or navy, $49.95. Print dress in sweet pea colors on navy or black ground, $35.00. Both Diminutive-sized 10-18.

Also available at Woodward & Lothrop, Washington; The Montaldo Shops; Harold's, Minneapolis.

SAKS FIFTH AVENUE

NEW YORK AND ALL STORES



Diminutives® by Martini. To flatter you. LEFT: sheer wool crepe bolero costume with Irish linen blouse. Spring green wool or navy wool with natural linen, $69.95. Diminutive-sized 10-16. RIGHT: the costume look in a lined wool jacket over a pure silk printed taffeta dress. Matching print on the coat collar and cuffs. Sugarbeet red coat, navy and red print dress. Navy coat, navy and green dress. $89.95. Diminutive-sized 10-18.

Also available at The Montaldo Shops; Saks Fifth Avenue, all stores; Woodward & Lothrop, Washington.

Harold
INCORPORATED
Minneapolis



Diminutives* by Martini. To be gay—for cocktails, dining, dancing.
Yarn-dyed pure silk marquisette in a dress of irresistible guile. Imported lace medallions frame a new decolletage. Silver grey, navy, black. $59.95. Diminutive-sized 10-18.

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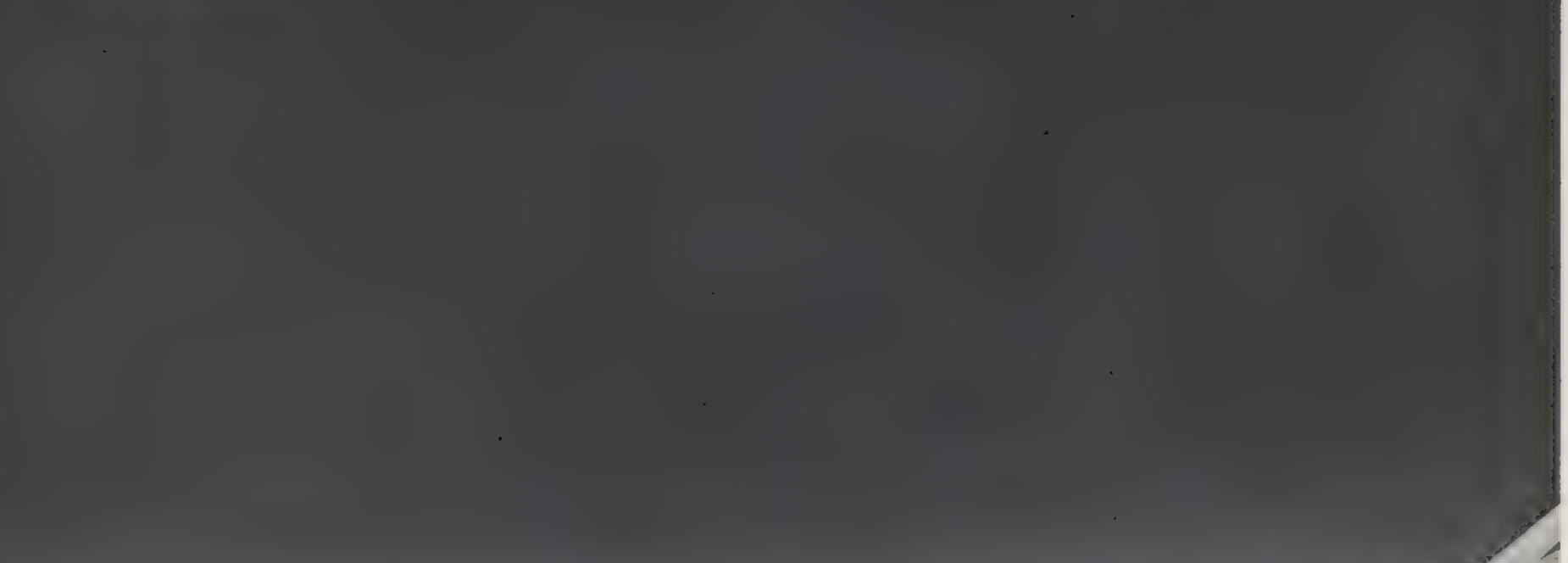
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For fresh beauty
and delightful comfort
a nightdress
and negligee
of filmy nylon tricot
hand printed with
a design of cool green
ferns on white.



MARK SHAW



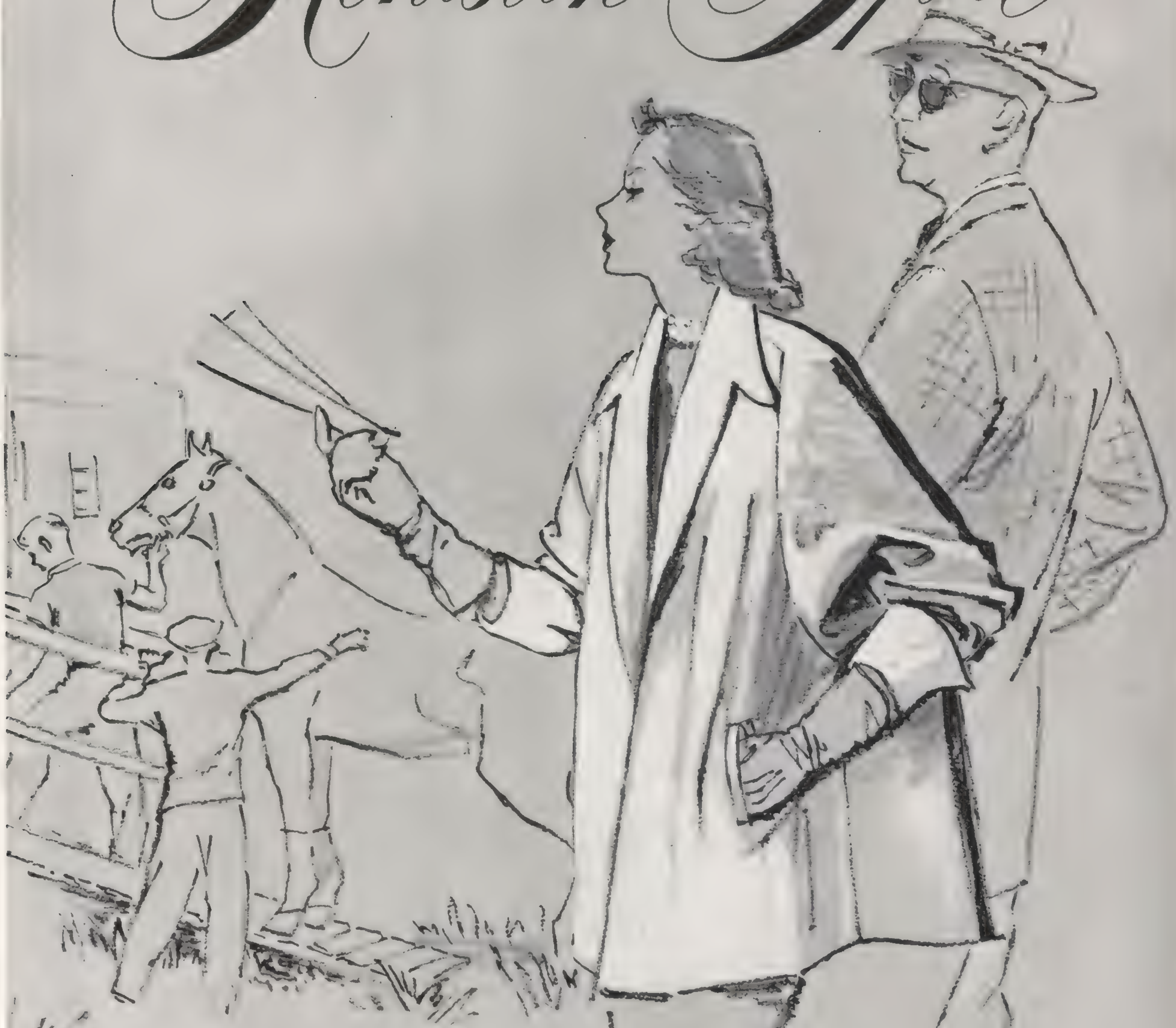
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John Wanamaker
PHILADELPHIA
THE TRIBOUT SHOP captured the
brightest star out of the fashion
horizon and presents The Telescope
Silhouette—in two interpretations: one
highlighting the jacket—short cut to
fame; the other, a two-piece silk costume
featuring The Telescope Skirt.
Created by


. . . Maurice Rentner

TAILORED AT

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the price tag alone knows it's just $30*

...but the authority of its urban-suburban styling speaks fluently in the briefly stated lines, the turn of the collar, the sleeves you can also wear pushed up casually. Meticulously tailored in 100% wool Banner Bouclé or Royal Suede, lined with luxurious Celanese taffeta. Misses and junior sizes.

This and other fine Keniston Hall fashions in long and short lengths from $25 to $50 at one fine store in your city, or write Keniston Hall, (A DIVISION OF A. DAVIS & SONS), *New York 18, N. Y.*

*SLIGHTLY HIGHER WEST OF THE ROCKIES



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with the lovely ultra-smooth

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MAX FACTOR'S PAN-CAKE

make-up in Color Harmony skin tones

can give you. Tenderly protects

your skin...never drying...keeps its radiant

freshness hours on end. The criterion of

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the one and only **PAN-CAKE* MAKE-UP**

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Matthews-Kadetsky combine practically every fashion insistence for all your activities in the year ahead; the 2-piece look (actually, a one-piece dress), Diplomat's fob, oblique buttonholes, buttoned cuffs.

Black or navy rayon sheer, 14½ to 26½ and 36 to 46. $69.95

Young and Enlightened . . .



Available at these fine stores: Baltimore, Maryland, HUTZLER BROTHERS CO.; Boston, Mass., WM. FILENE'S SONS COMPANY; Brooklyn, N. Y., ABRAHAM & STRAUS; Chicago, Ill., CARSON PIRIE SCOTT; Cincinnati, Ohio, THE JOHN SHILLITO COMPANY; Cleveland, Ohio, THE HIGBEE CO.; Columbus, Ohio, THE F. & R. LAZARUS & CO.; Dayton, Ohio, THE RIKE-KUMLER COMPANY; Detroit, Michigan, THE J. L. HUDSON COMPANY; Houston, Texas, FOLEY'S; Indianapolis, Indiana, L. S. AYRES & COMPANY; Los Angeles, Cal., BULLOCK'S; Milwaukee, Wisconsin, BOSTON STORE; Minneapolis, Minn., THE DAYTON COMPANY; New York, BLOOMINGDALE'S; Pasadena, Cal., BULLOCK'S; Philadelphia, Pa., STRAWBRIDGE & CLOTHIER; Pittsburgh, Pa., JOSEPH HORNE CO.; Richmond, Virginia, THALHIMERS; Rochester, New York, B. FORMAN CO.; St. Louis, Mo., STIX, BAER & FULLER; San Francisco, Cal., THE EMPORIUM; Winston-Salem, N. C., SOSNIK-THALHIMERS.

I. Doctor bolero dress for the round trip from Easter weddings to under furs . . . Rhinestone sparklers are brilliantly tabbed on both the jacket and the dress.
Black or navy rayon sheer; 14½ to 24½ and 36 to 44. **$55** Slightly higher West of the Rockies.

1951's Womanly Silhouette



Available at these nine stores: Baltimore, Maryland, HUTZLER BROTHERS CO.; Boston, Massachusetts, WILLIAM FILENE'S SONS COMPANY; Brooklyn, New York, ABRAHAM & STRAUS; Cincinnati, Ohio, THE JOHN SHILLITO COMPANY; Cleveland, Ohio, THE HIGBEE CO.; Columbus, Ohio, THE F. & R. LAZARUS & CO.; Dayton, Ohio, THE RIKE-KUMLER COMPANY; Detroit, Michigan, THE J. L. HUDSON COMPANY; Indianapolis, Indiana, L. S. AYRES & COMPANY; Los Angeles, California, BULLOCK'S; Milwaukee, Wisconsin, BOSTON STORE; Minneapolis, Minn., THE DAYTON COMPANY; New York City, BLOOMINGDALE'S; Pasadena, Cal., BULLOCK'S; Philadelphia, Pa., STRAWBRIDGE & CLOTHIER; Pittsburgh, Pa., JOSEPH HORNE CO.; Richmond, Va., THALHIMERS; Rochester, New York, B. FORMAN CO.; St. Louis, Mo., STIX, BAER & FULLER; San Francisco, Cal., THE EMPORIUM; Winston-Salem, N. C., SOSNIK-THALHIMERS.

A *Glen-Joan* FASHION... For the Bride's Mother to wear importantly, before, after and *at* the wedding. Deeply laced yoke on rayon chiffon dress under the scalloped lace bolero. Rose, powder blue, navy, aqua, lilac, toast, grey. 14½ to 24½. **$49.98** Slightly higher West of the Rockies.

Renwick... hard-to-find guest-of-the-wedding dress is regal with one of the world's finer laces, imported Alencon with the design re-embroidered for weight and wear. Rayon sheer; grey, navy, rose, powder blue. 36 to 44. **$89.95**

Young and Enlightened...



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Van Raalte shapes the figure to young grace, in finest Nylon tricot . . .
spends nylon Alencon-type lace lavishly on this lingerie threesome:

GOWN with lace capelet sleeves and midriff insert. Dawn glow, blue horizon, (38 to 42) **$10.95**—(44 to 46) **$11.95**

SLIP with nylon lace and deep nylon net hemline ruffle. Cloud white, petal pink, black, navy. (38 to 42) **$8.95**—(44 to 46) **$9.95**

MATCHING PETTISKIRT, cloud white, petal pink, black, navy. (waist size 30-33) **$5.95**—(waist size 34-40) **$6.50**



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fashion in action



Matrix *Shoes*

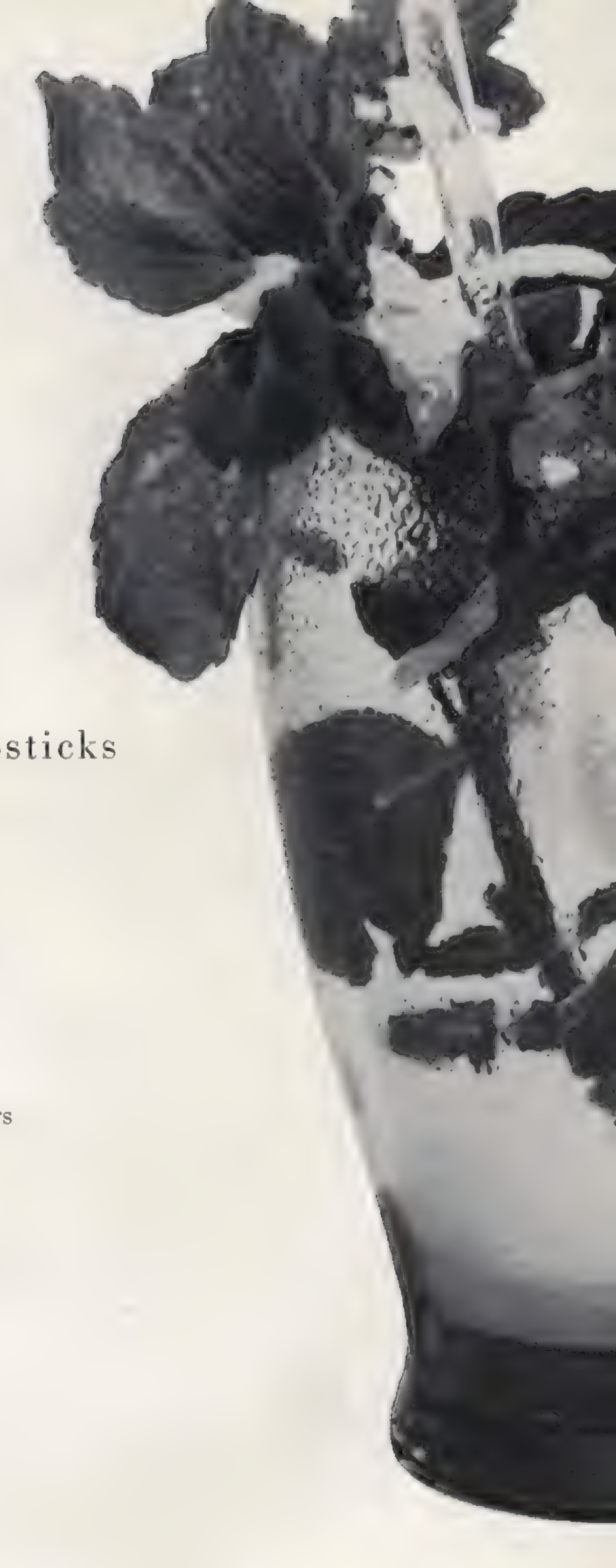
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. . . with a flair for fashion and a fine feeling of foot freedom

Matrix Shoes give you spring-light, spring-lovely Nylon Mesh. Fashion where you see it, blissful foot-freedom where you feel it. . . here's fashion-in-action for a busy, beautiful spring. $18.95 to $21.95

"your footprint in leather"

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have a cool lip-julep . . .

MINT ROSE . . . a new Ayer in lipsticks

■ A c-o-o-l lip-julep, that's MINT ROSE . . .

a new kind of lipstick that tastes like mint, cools like mint,

looks even better! A perfect pink-pink to wear with

first darks or later pinks. Good news, too, for chain smokers

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MOBILE* suits in ORACLE

Suits with so many beautiful future uses, thanks to Burlington's prophetic fabric, ORACLE. Created of filament Orlon† blended with Viscose and Acetate rayon, ORACLE has natural crease resistance, and a degree of stamina that's almost incredible in so fine a suiting. Because ORACLE is "man made", and Burlington weaves it, a year around investment suit can cost just about $70. Suits in gray, mocha, or navy and white checked ORACLE in sizes 10 to 20.

†Dupont Registered Trademark

*Mobiles in background by Alexander Calder, courtesy of Buchholz Gallery.

AT LORD & TAYLOR, NEW YORK; NEIMAN-MARCUS, DALLAS; SCRUGGS-VANDERVOORT-BARNEY, ST. LOUIS



fabric of the year

WOMEN'S SUIT, COAT & SPORTSWEAR FABRICS DIVISION

Burlington Mills

"Woven into the Life of America"

IN THE VOGUE BUYING GUIDE IN THE BACK OF THIS ISSUE YOU WILL FIND ADDITIONAL STORES FOR THIS MERCHANDISE.

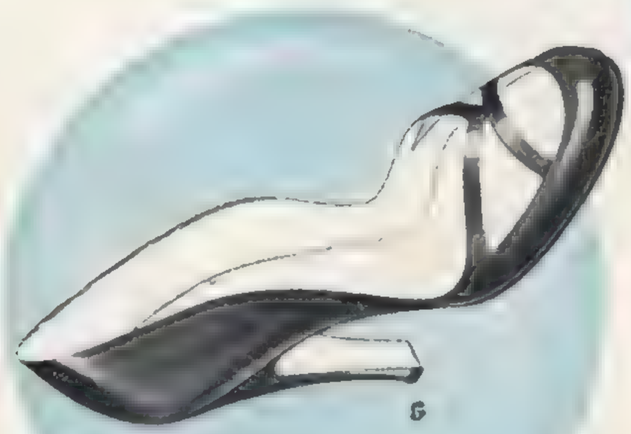






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Walk-Over

It's a toss-up which are lighter—your spirits or these sheer beauties. Delicately fashioned silhouettes . . . endowed with WALK-OVER's own "poised-for-action" fit . . . and special *Airborne* buoyancy. You walk with tireless grace. Exquisitely finished with fine seams and luxurious linings.

1—Princess, black calf.
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White Shoulders . . Golden Shadows . . Gay Diversion . . Enchanting Menace



HEIRLOOM DRESSES. . . . to cherish through the years. A cloud of white Swiss organdy embroidered with pastel flowers and trimmed with French val lace. Left—pink primroses. 1 to 3 $12.95, 3 to 6x $14.95, 7 to 12 $16.95. Right—blue shasta daisies. 1 to 3 $14.95, 3 to 6x $16.95, 7 to 12 $19.95. ***CELESTE,*** Dept. VI, 1350 Broadway, N.Y.C.

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just
know
she
wears
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The smash hit of the season!

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are slim and graceful and
a shade or two darker than
the beautiful Beige Tan
of the stocking itself . . .
just enough darker
to draw the eye
to a slender ankle!

Sheer, clear 15 denier nylon,
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Adieu

McCallum

and **PROPPER**

Nylon Stockings



MESH and suede . . ***MESH and patent***

mesh in other combinations; but, definitely mesh this Spring

Foot Delight
SHOES

for name of nearest store selling Foot Delight Shoes, write Foot Delight Shoe Co., Inc., Beverly, Mass.



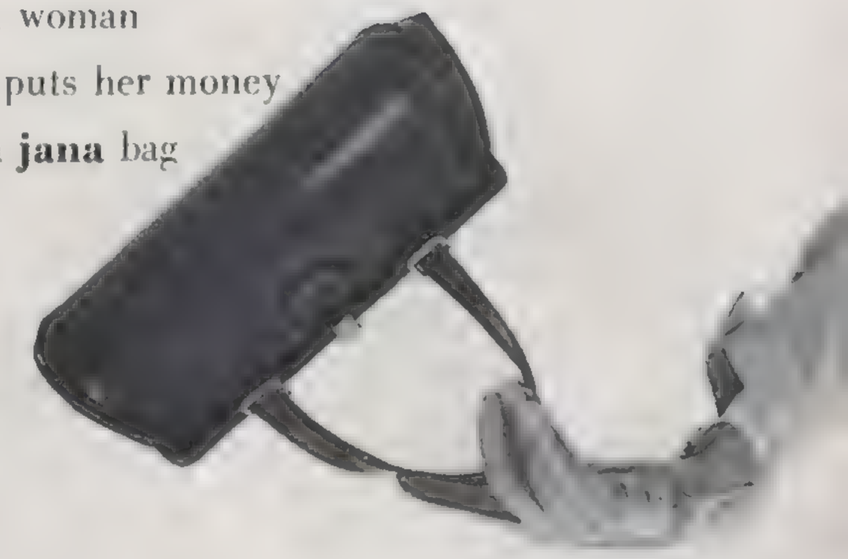
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all feminine line and beautiful linen.
Slender dress, very decollete. Sun and city colors,
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Photo, Rawlings . . . Hat, Irene


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Sunlight and Shadow...
In Gloralyn—a rayon linen weave
In gray or navy with white; pink or yellow with black. Sizes 10 to 18.
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a smart woman
puts her money
in a **jana** bag



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Count on *looking 3 to 7 years younger* this Spring . . . choose Flexees *Profile* for your *Girdle* and *Bra!* Select the new *Profile-Hi* Girdle (sketched) . . . or the new *Profile Step-in* . . . for controlled and slender lines! Top your Profile Girdle with one of Flexees *new Profile Bras* . . . their clever *lastique inserts* and *stitched under-cups* give welcome uplift, defined contours. Just ask your favorite store for *Flexees Profile* now!

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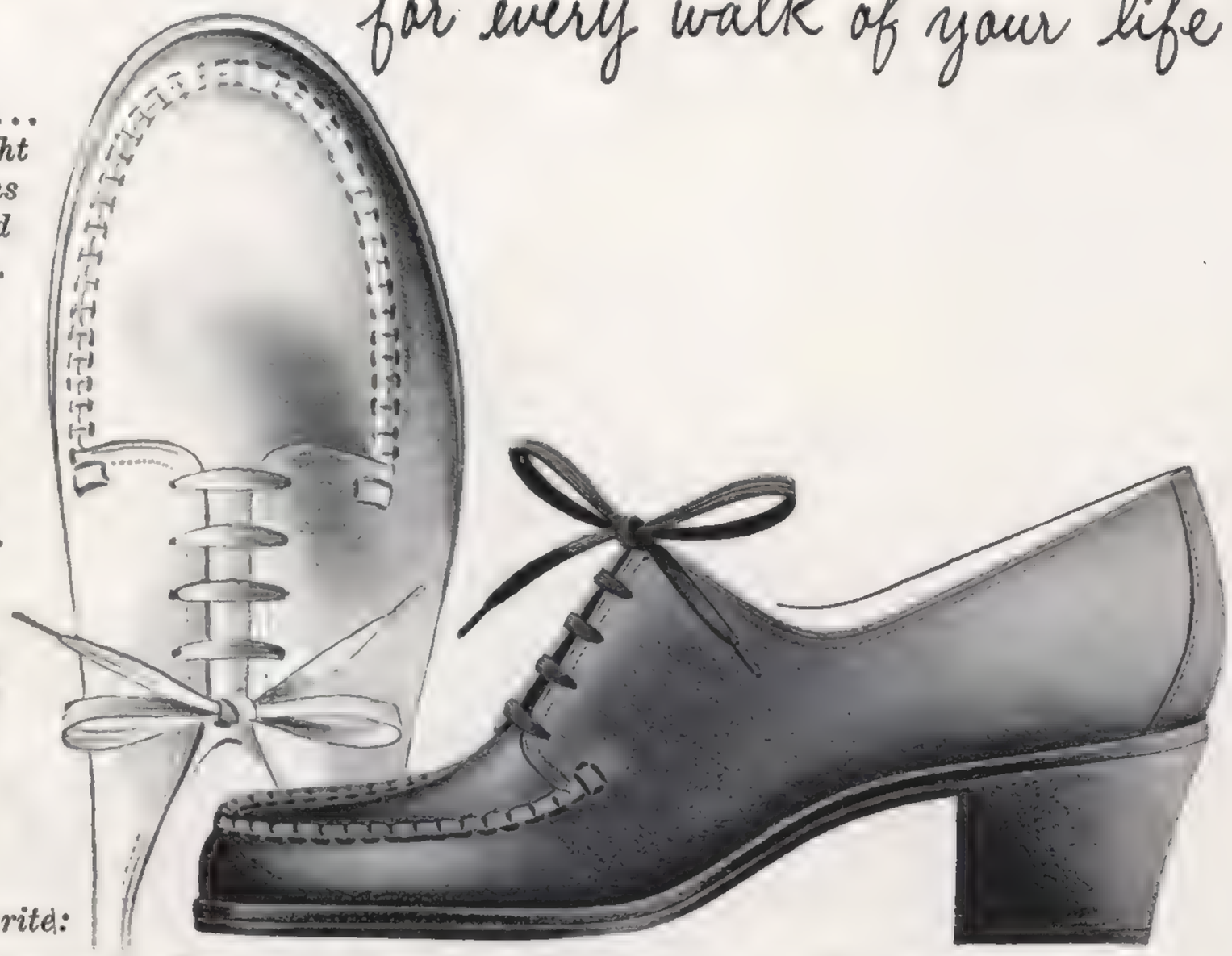


Again, white . . . in pin-points showing through darkly glowing leathers.

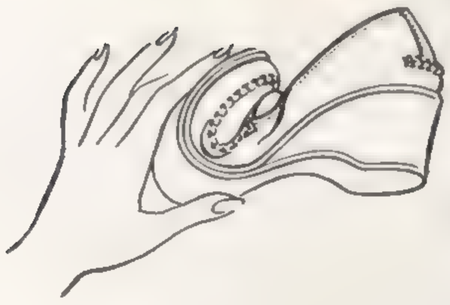


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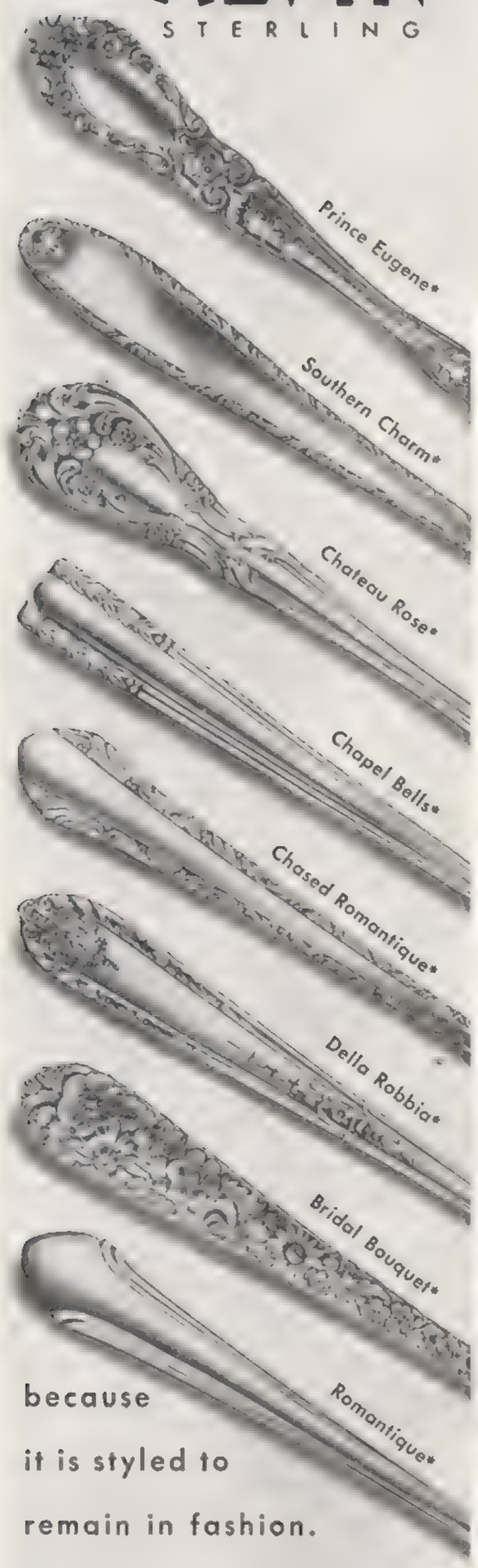
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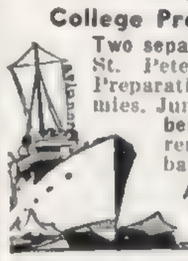


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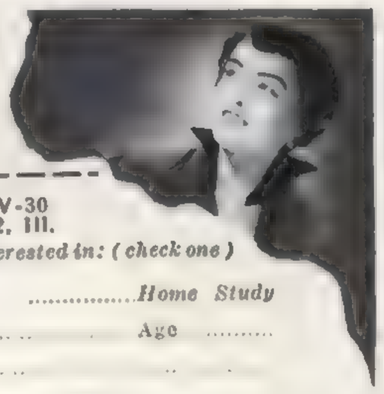
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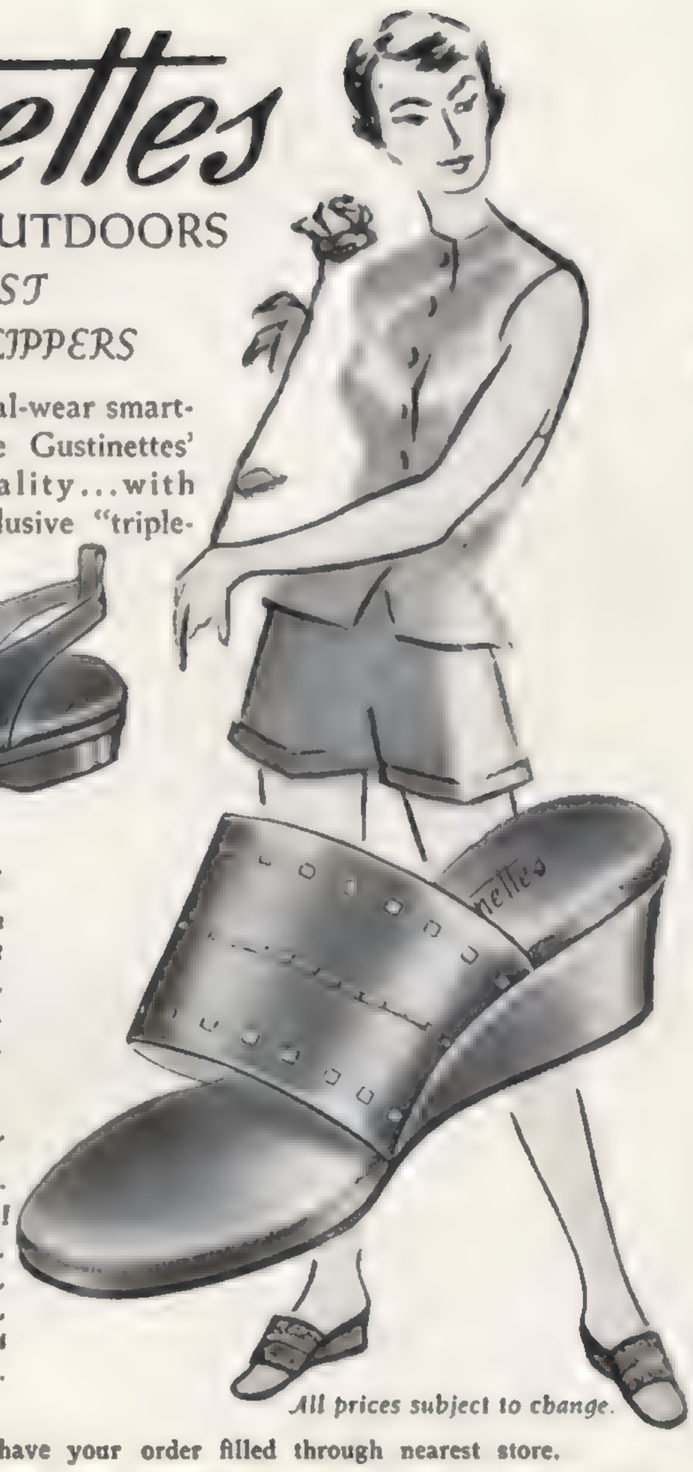


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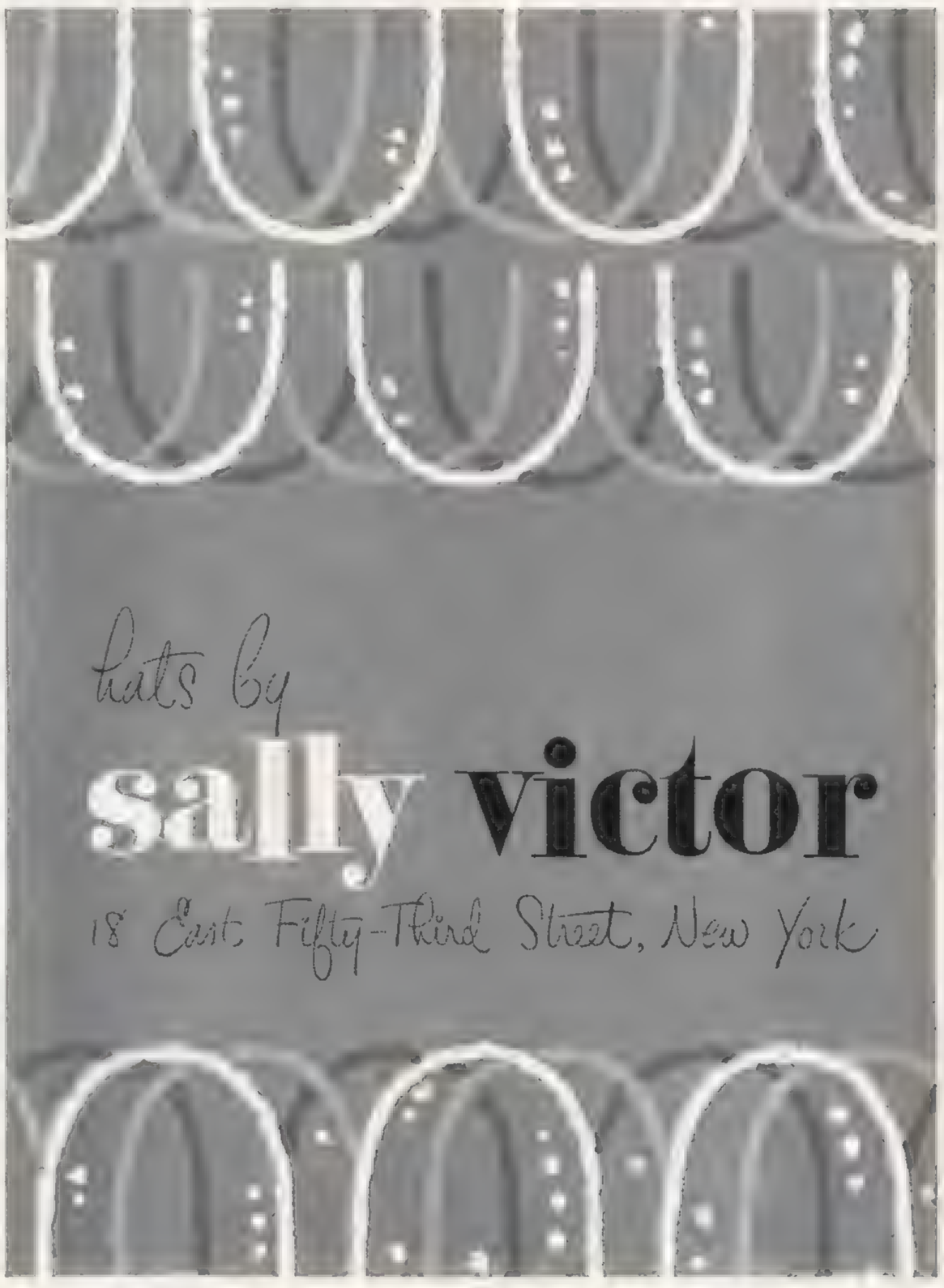
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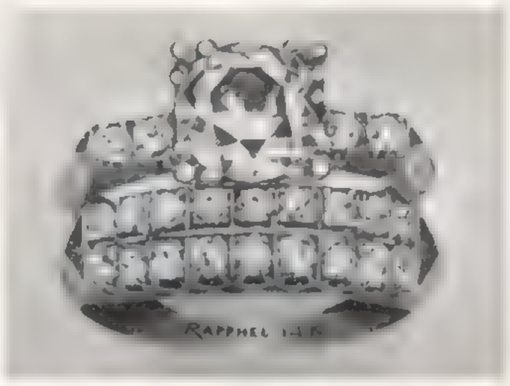


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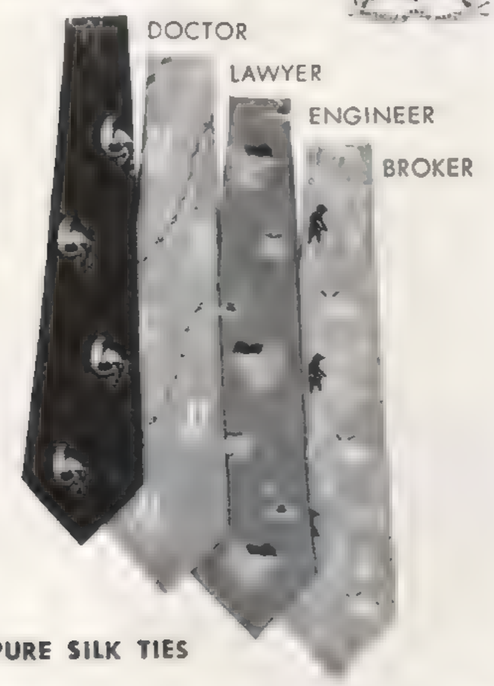
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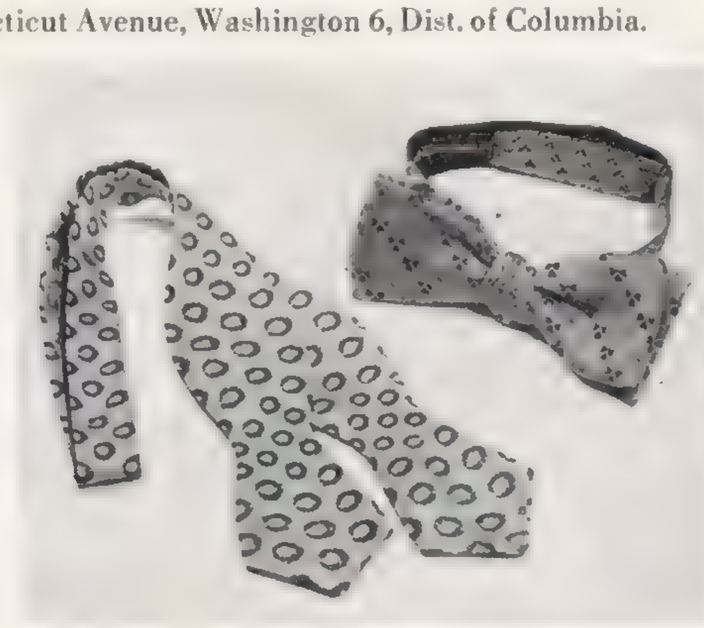


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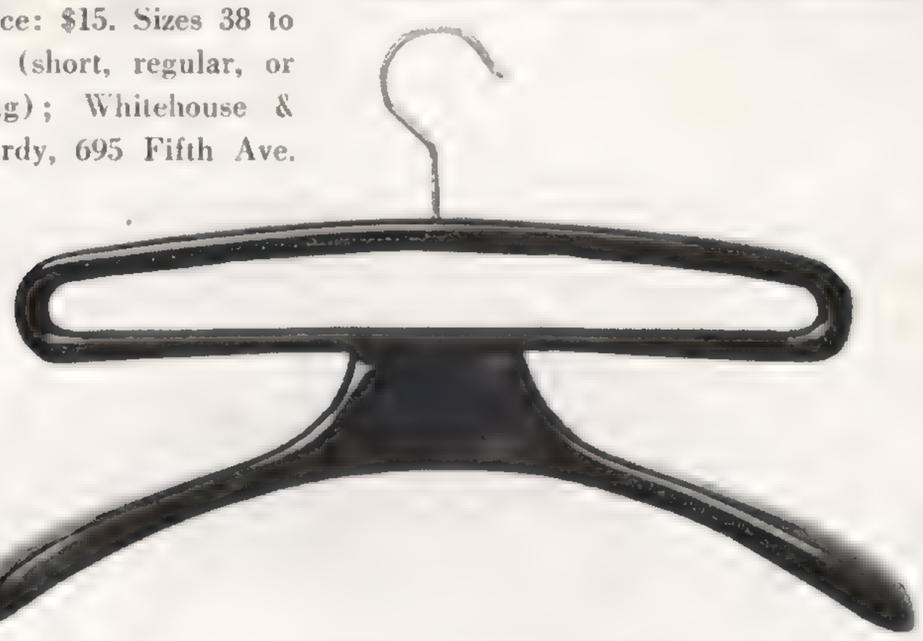


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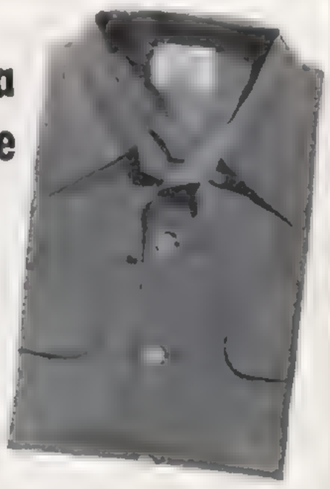


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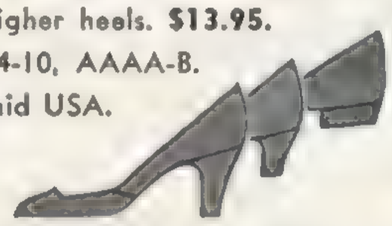
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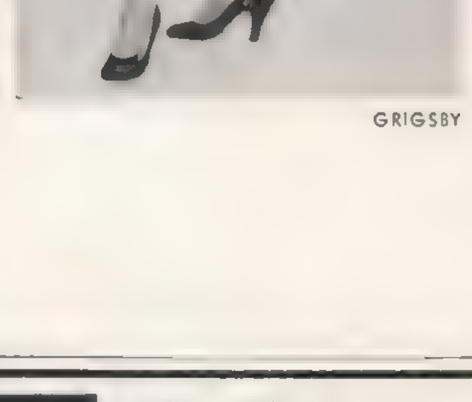
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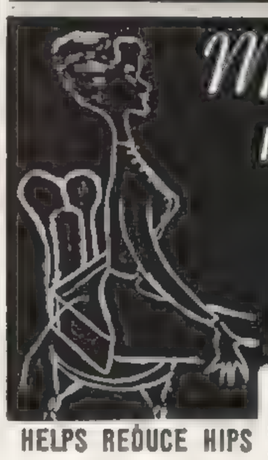
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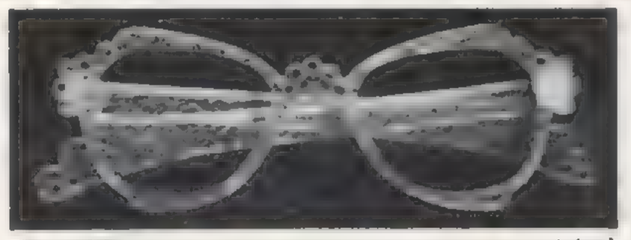
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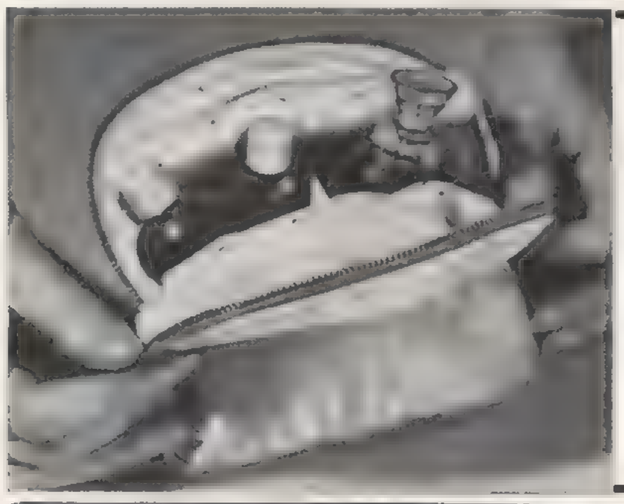


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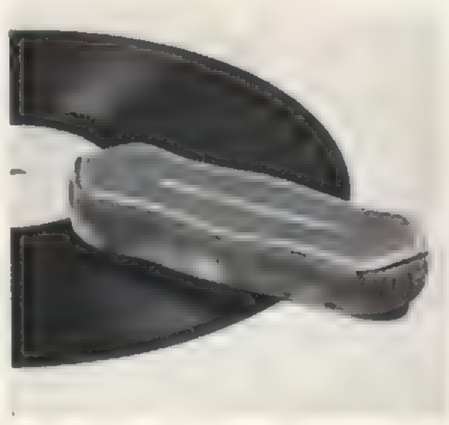
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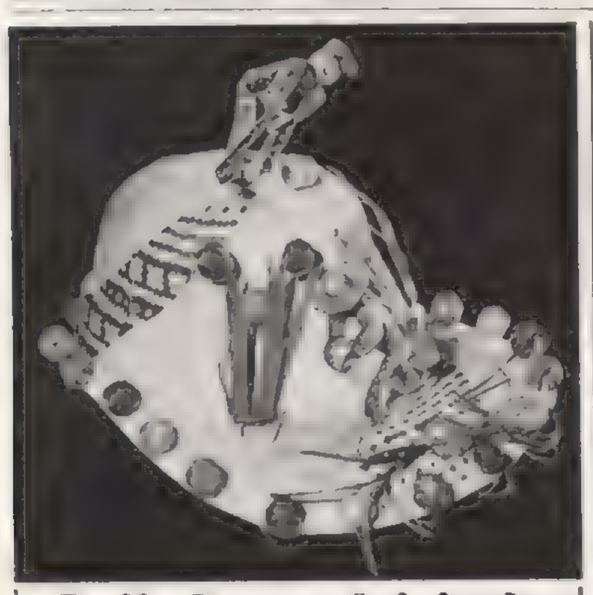
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Vogue is published by
The Condé Nast Publications Inc.

President: I.S.V.-PATCÉVITCH
Vice Pres. & Adv. Dir.: FRANK F. SOULE
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incorporating Vanity Fair

MARCH 1, 1951

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On the cover: The new soft look, done, in this case, through colour. A beautiful new idea—a hat to match the eyes, and an eye-shadow used to make the point. Velvet beret by Mr. John, also at Wanamaker's, Phila.; Neiman-Marcus. "Sapphire Blue" eyeshadow, mint-flavoured "Mint Rose" lipstick, both Harriet Hubbard Ayer. Aquamarines with diamonds, T. Azeez.

COMING IN MARCH 15 VOGUE

COMPLETE

PARIS REPORT

. . . following the Quick Paris News in this issue

PLUS

FASHIONS AND ACCESSORIES

FOR AN AMERICAN SPRING

The issue you won't part with . . . because you'll shop with it all spring long.
The issue that serves as a fashion slide-rule . . . because it shows you
what to wear with *what,* and the important *when* . . . and *how* . . . to wear it.

THE BIG NEWS

COUNT WHITE AS A COLOUR

CHOOSE A GLOVE—LIKE A JEWEL—FOR ITSELF

SCARFS—TO SHAPE

BAGS—THAT BELONG

STOCKINGS—LIGHTER LOOK, LONGER LIFE

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VOGUE'S EYE VIEW: A

QUICK TOUR OF THE PARIS COLLECTIONS

ON THE NEXT 8 PAGES VOGUE'S FIRST REPORT OF THE PARIS FEBRUARY COLLECTIONS—
100 QUICK SKETCHES OF MODELS, AND TWO PAGES OF FULL-COLOUR PHOTOGRAPHS
(ALTHOUGH THE COLLECTIONS ARE NOT QUITE THREE WEEKS OLD).
IN MARCH 15 VOGUE—THE COMPLETE STORY, WITH NAMES OF AMERICAN IMPORTERS.

The line in motion.

Importance of **the feminine figure.**

Skirt lengths unchanged.

Oval shoulder, often with unmounted sleeve.

Accented waistline.

Firmly-fitted suit with **emphatic hips.**

Flying pleats.

Pleated skirts, **pleated** bodices, **pleated** details.

The **box-jacket** line, newest, **unflaring.**

Chinese feeling—in short jackets.

The **collarless** look.

Slipover short jackets.

Cowl necks.

Lighter-than-air look in **ballooning dresses.**

Aprony dresses, day and grand evening.

Butterfly markings in prints.

Excitement in colour. Mauve. China-blue. Pink.

Cinnamon. Turquoise. **Lemon. Tortoise shell.** Tea.

Citrus colours **with white.**

The desirability of **grey all day long.**

The indispensability of **stoles.**

Big hats. **Hats with floating scarfs.**

Hats with **flower chignons.** Flat **Chinese** hats.

Up-in-back, down-in-front hats.

Big **buttons.** Graduated buttons.

Seamless (or almost!) design.



JACQUES FATH Pleats, colours, taffeta Shantungs—all, Paris loves. The very feminine shape, wide skirts in motion, the marked-small waist: important silhouette cut by Fath, by Paris.



RAWLINGS

The colours: tortoise-shell, lilac, marron glacé, grapefruit. The hat, bigger, sweeping forward.

Dress, above right, imported by Gimbels, New York; Wanamaker's, Philadelphia; Morgan's of Canada.





LANVIN

Castillo's seamless shoulder

Opposite page: The magnificent
uncut shoulder-shaping.
The stand-away neckline; the line of white;
the no-collar look.
The projecting hipline.
The *big* hat, down-reaching brim.
Imported by Bergdorf Goodman.

BALENCIAGA

The inlaid shoulder

Left: Balenciaga's genius cut,
to give a new wide, soft line
to a narrow suit.
Imported by Altman; Marshall Field;
Filene's; Morgan's of Canada.

DIOR

The Chinese slant

Left: The coolie hat.
Up back, down front.
Almost floating around the head.
Important buttons—even on a hat.
Black-buttoned red straw.
Imported by Bergdorf Goodman.

RAWLINGS



BALENCIAGA

The slipover jacket suit

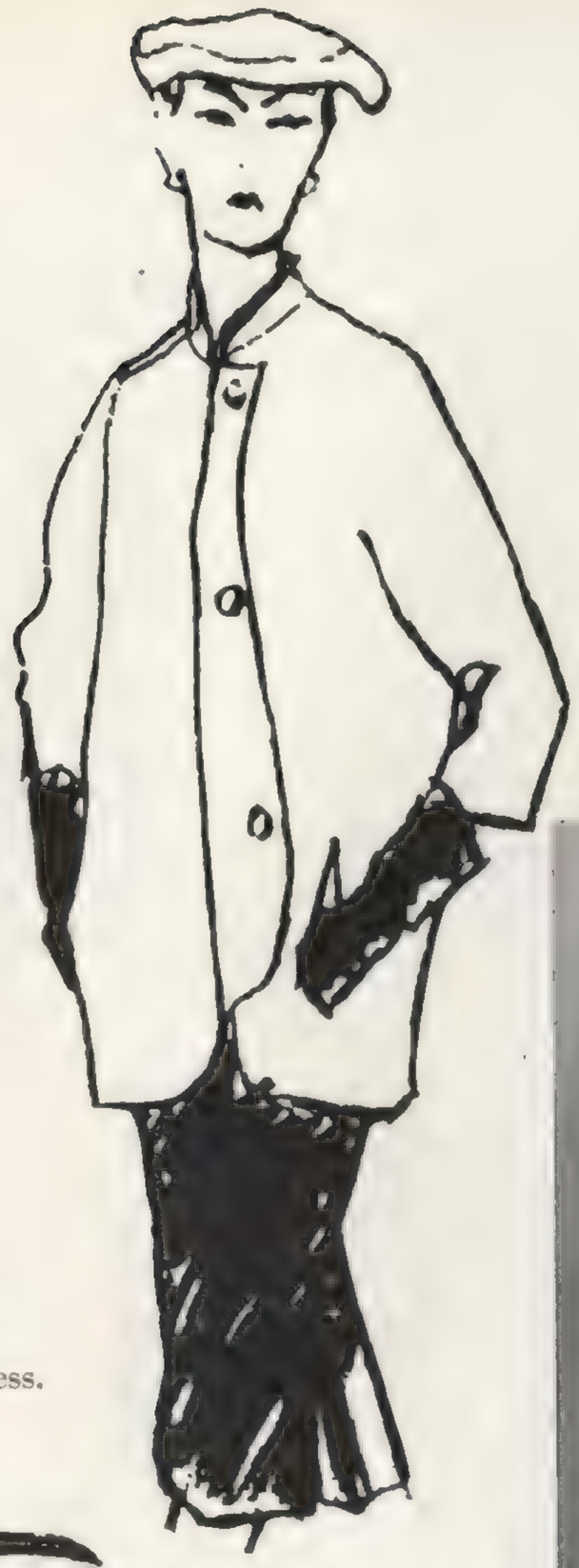
Below: Buttonless jacket. The neckline,
a low cowl. The body line, a Chinese smock.
Oval shoulders, unmounted sleeves.
Corduroy, the colour of Chinese ginger.
Turquoise scarf. Beige baku hat.



JEAN DESSÈS

Panelled skirt, collarless collar

Left: Firmly-fitted suit. Feminine figure.
Skirt panelled in front, for motion.
Chinese-y collar, notched, piqué-faced.
A great Collections success, this suit.
Imported by Henri Bendel; Filene's;
Holt Renfrew, Ltd.



DIOR

The high-waisted spencer

Below: The skin-tight jacket.
Dior's high waist. Low, squared neckline.
Natural Shantung over bare-topped
grey covert dress. Morgan's of Canada. Hat, double-lipped,
forward-tilted mushroom. Bergdorf Goodman.

DIOR

The oval line

Right: Box coat turned barrel.
Chinese collar. Flap fastening.
Natural linen over black wool dress.
Imported by I. Magnin.



DIOR

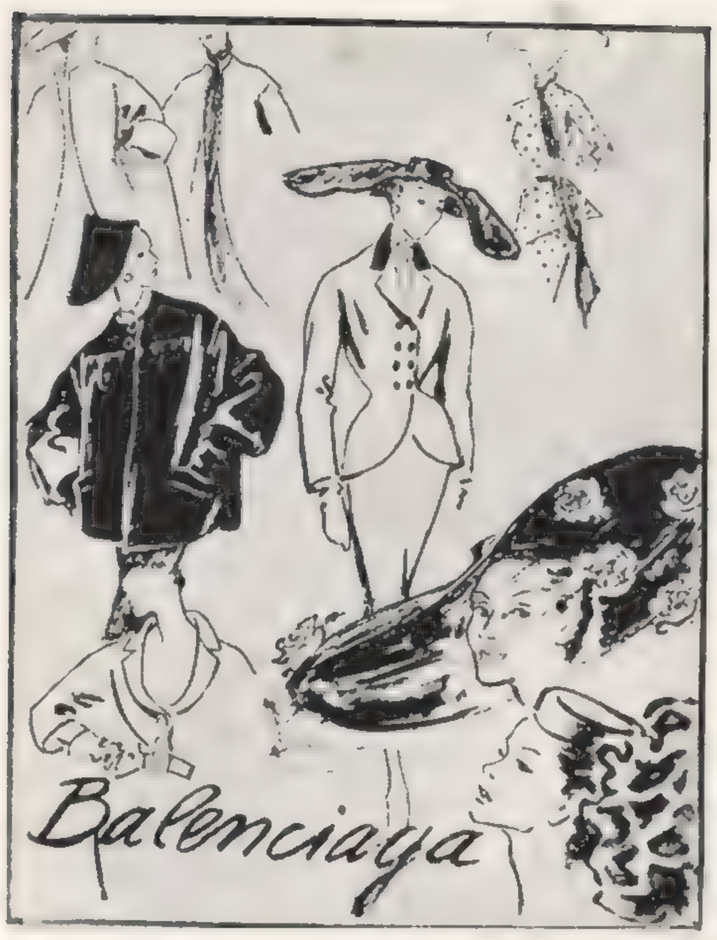
Chinese bowl

Above: Hat, turquoise straw. Shape and slant, Chinese, well forward.
Black grosgrain bow, open crown. Imported by Henri Bendel.



RAWLINGS

116 SKETCHES FROM THE PARIS OPENINGS











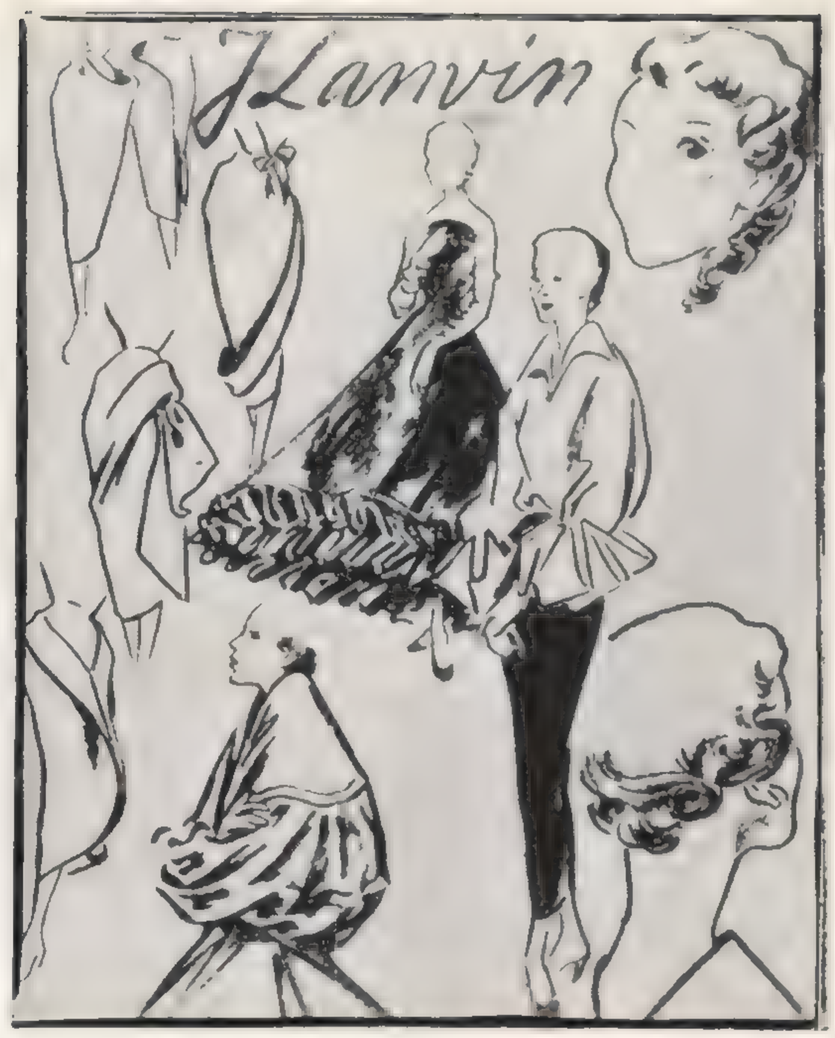






















SKETCHES BY DAVID

AMERICAN FASHION:

THE NEW SOFT LOOK

REVIEWED IN THE NEXT 20 PAGES

This is the look—the soft look. It's a relaxed attitude. Shoulders are still small, but easy. Waists are still emphasized, but one breathes. Skirts are often full again, but never heavy. Fashion is sure of itself, and the soft look comes through strongly—in new American fashion.

If it's a question of colour, the colour is softer. If it's a question of line, the line is softer. If it's a question of hair, the hair is softer, nine times out of ten. If it's a question of a "hard" suit you already own and love, the scarf is apt to be a spray of organdie, the hat flowering, the stockings pale. But if it's a question of a soft suit, a soft hat, a soft scarf, a soft bag, softly-coiffed hair—the total answer is, no. There has to be some one strong element of backbone to keep the whole look from blowing away. And this balance, because it is determined entirely by the woman involved, is what makes fashion particularly interesting this year.

No two women will think precisely alike about the soft look. It may come in pleats. May be in a blowy cape or stole. May be in a flying skirt, or soft, un-set-in sleeves. May be in a big white bow under the chin. A series of snowy collars piled into one enormous collar. A wide-eyed hat. A flowering hat. A hat with a wavy brim. It may be in a frilled and tucked blouse. The spreading foliage of a neckline. A softly full-skirted dress made of thin-as-smoke taffeta. A soft colour worn unexpectedly (for example, the cover of this issue: the hair is strict, the hat shape is hard, the colour is soft enough to wade in, and the eye-shadow is a bolt of blue).

Because we begin this year with a *look*—more a fashion idea than a fashion formula—it's a good year to remember that fashion is not buying; it is wearing. To plan your own look means that you consider not the suit, but you in the suit. It means that you estimate not the cost of the dress alone, but of the hat that must belong to it; the shoes that, by colour and character, complete the line of the dress; the gloves that complete the sleeve-line and affect the costume colour.

To buy a dress or a hat as a "unicorn"—a unique and undigestible part of a wardrobe, to buy out of whimsy or haste is a little like taking a Martini in the middle of the morning: sure to create a bad effect. On the other hand, to plan your complete wardrobe before you buy a single thing this spring, to shop slowly and carefully: might give you three perfect costumes in which you could live for months . . . or years; with a relaxed attitude about that side of life.

On these pages and throughout this issue you will see what we see in the soft look. We think it will give you a new idea about a desirable way to look—and a fresh idea about your *own* assets.



SOFT LOOK: IN PLEATS *Opposite:* The important happening in the line this season—pleats, complete or partial. Here, half way 'round, in a grey wool Leslie Morris design, to order at Bergdorf Goodman. Gloves and earrings, also at Bergdorf Goodman.

LESLIE MORRIS' PLEATED DAY DRESS


PENN



RUTLEDGE



ADRIAN'S SOFT SUIT

SOFT WAYS WITH THE MATERIAL: any way you look at it. Hair longer, softer (three times out of three). Out-and-out fascinating shoes. Soft skirts. Soft details (now a chiffon bow as big as a stole; now a raglan sleeve, a series of folds). Soft ways with materials:

With chiffon *opposite:* Black silk chiffon with a bodice of wool crêpe. By Traina-Norell, $295. At Lord & Taylor; Sakowitz; I. Magnin. Hanes nylon stockings; Eisenberg jewellery, all Lord & Taylor. Shoes? See below.

With thin wool *above:* Adrian's suit of a dark grey dress-weight wool, the bias cut, the tucks melting the strict line; $265. Ready late March at Gunther Jaeckel; Garfinckel's.

With faille *right:* Navy-blue rayon faille dress. Bias bodice; soft skirt. By Herbert Sondheim, $80. Saks Fifth Ave.; Garfinckel's.

Roman-striped opera pumps and wrap-around strip sandals, *opposite*, by Evins; I. Miller.



TRAINA-NORELL'S CHIFFON BREEZE



NETTIE ROSENSTEIN'S DAY FULLNESS



HOWARD GREER'S SHORT BOUFFANT

SOFT WAY WITH SKIRTS. These are the skirts that move in new circles. One for days; one for evenings. *Opposite:* One of the season's soft little day dresses, by one of the all-time experts in softness. This is Nettie Rosenstein's dress of navy-blue thin taffeta Shantung, tucked through the bodice, well-waisted, spread out into a swinging circular skirt. $165. From Bonwit Teller; Thalhimers; The Dayton Company. *Above:* Full-skirted overskirt—over a scalloped sheath of navy-blue silk taffeta. The overskirt is pouffed with filmy red silk marquisette. By Howard Greer, $275, at Gunther Jaeckel; Joseph Magnin; J. P. Allen. *A.S.P.C.A. note:* As for that cage-business, that was the cat's own idea; he's the one who swallowed the cliché.



THE FULL-SKIRTED EVENING DRESS

MORE ways in which the new soft look has come through (every designer has made something of it). On these pages we take you on a quick tour of the 1951 American collections to round up these points. First: The big-skirted evening dress: **A.** Black jersey top, white collar, cuffs, organdie skirt, shiny belt. By Traina-Norell, $385. Bergdorf Goodman; Neiman-Marcus.

B. Black nylon marquisette strapless dress; long stole. By Jack Herzog, $60. From Saks Fifth Avenue.

C. White and gold silk organdie. By Nettie Rosenstein, $425. At Bonwit Teller.

D. Black Chantilly lace dress by Jane Derby.

E. Blue taffeta Shantung, long soft skirt. By Nettie Rosenstein, $335. Bonwit Teller.

F. Dotted absinthe-green silk dress; embroidered petticoat. Jane Derby.



57 WAYS TO THE NEW SOFT LOOK



The soft dress: **H.** Navy-blue rayon faille crisscrossed at the bosom. By Herbert Sondheim, $70. Bendel's Young-Timers. **I.** Black silk crêpe printed with red flowers; shirred sleeves, shirred over the hips. By Mollie Parnis, $60. Lord & Taylor. **J.** Navy-blue floating rayon faille dress, curved. By Herbert Sondheim, $80. Best's. **K.** Navy-blue rayon faille dress, shirred. By Herbert Sondheim, $70. Saks Fifth Ave. **L.** White and black silk "tweed" print. By David Levine, $95. Saks Fifth Avenue. **M.** Lavender Shantung; Jacques Fath design for Joseph Halpert, $125. Lord & Taylor. **N.** Grey silk organdie dress, big collar, tangerine organdie scarf. Jacques Fath design for Joseph Halpert, $155. Lord & Taylor. **O.** Black silk barathea dress. low neckline. By Maurice Rentner, $275. Bonwit Teller. **P.** Grey wool-and-rayon alpaca dress, white collar. By Maurice Rentner, $195. Saks Fifth. **Q.** Navy-blue silk faille; short, cuffed sleeves. By Talmack, $90. Lord & Taylor. **R.** Navy-blue sheer wool dress, pleated skirt; by Trigère, $185. Henri Bendel.





THE SOFT DRESS





LATE-DAY VARIETY



NEW SOFT LOOK

continued



THE DIRECTOIRE CUT





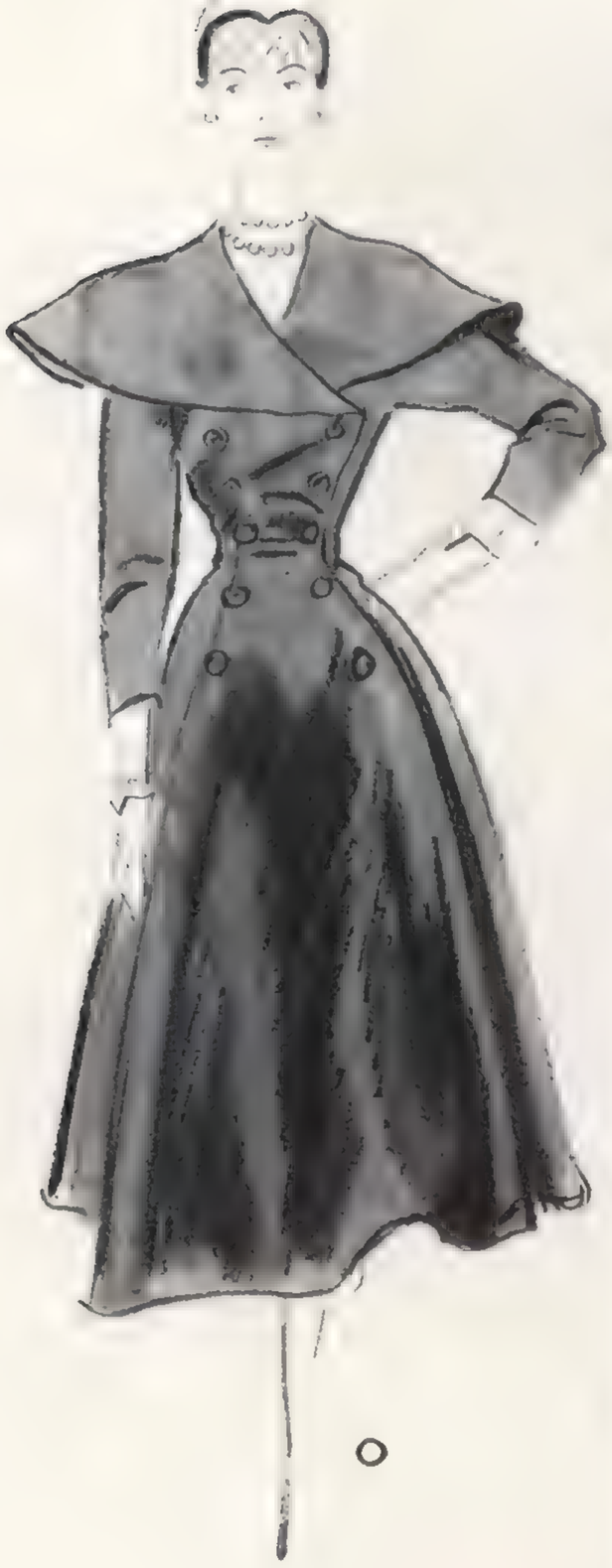
SOFT ATTACHMENTS

Late-day variety: **A.** Lavender linen dress, about $175; purple jacket, of knitted wool, about $150. By Nettie Rosenstein. Bonwit Teller; I. Magnin. **B.** Two-part peplum dress in rayon-and-wool faille, navy-blue. By Mollie Parnis, $80. From Saks Fifth. **C.** Strapless dress and stole, both in knitted wool, pleated. By Nettie Rosenstein, $235. Lord & Taylor. **D.** Taffeta suit, by Anna Miller, $185. De Pinna. **E.** Silk organdie, by Jack Herzog, $60. Best's. **F.** Silk organdie Shantung dress, full-skirted and black. By Nettie Rosenstein, $225. Lord & Taylor. **G.** Lace dress, by Larry Aldrich, $90. De Pinna.

The Directoire cut: **H.** Pale whipcord jacket, a dark dress. By Traina-Norell, $395. Saks Fifth Avenue. **I.** Adele Simpson taffeta suit, $145. Lord & Taylor.

Soft attachments: **J.** The scarf and dress of blue silk crêpe; the gilet of white piqué. A Jacques Fath design for Joseph Halpert, $135. Lord & Taylor. **K.** Deep-fringed stole and dress, in grey wool worsted. By Anthony Blotta, $269. Saks Fifth Avenue. **L.** Scarf, dress, and jacket in navy-blue wool, each part sparked separately with navy-blue and white polka-dot silk taffeta. By Capri, $125. Milgrim. **M.** Striped surah scarf, French worsted rep suit, surah-lined. By Jo Copeland, $225. Saks Fifth. **N.** A sheer black stole, the lining a flash of gold silk Shantung; black sheer rayon dress, ribbon-tied at the neck. By Ben Barrack, $45. At Altman.

The coat-dress: **O.** A wide cape collar on a coat-dress of silk taffeta Shantung, double-breasted. By David Levine, $90. Lord & Taylor. **P.** White linen cuffs, rhinestone-buttoned, on this easy-skirted coat-dress of navy-blue silk taffeta. By Anna Miller, $155. Saks Fifth. **Q.** Wool coat-dress, taffeta-lined; piqué scarf. By Ben Zuckerman, $210. Henri Bendel. **R.** Coat-dress, scarf of blue silk Shantung, the dress single-breasted, the scarf white-lined. By Larry Aldrich, $70. Hattie Carnegie. **S.** Short sleeves, big, rhinestone-buttoned cuffs on a navy-blue silk taffeta coat-dress. By Talmack, $80. Bendel's Young-Timers.



THE COAT-DRESS



The big collar: **A.** Ribbon collar, navy rayon crêpe. By Ben Reig, $125. Bonwit Teller. **B.** Piqué collar, sheer navy-blue suit-dress by Anna Miller, $135. Bergdorf Goodman. **C.** Grey silk Shantung dress, collar. Ben Reig design by Omar Kiam, $135. Bonwit Teller. **D.** Red silk organdie; Jacques Fath design for Joseph Halpert, $135. Lord & Taylor. **E.** Black taffeta dress, double organdie collar. By Adele Simpson, $95. Lord & Taylor. **F.** Bright blue Shantung dress. Ben Reig design by Omar Kiam, $135. Saks Fifth Avenue. **G.** Capri dress, faille collar, $50. Best's. **H.** Collared grey rayon and worsted ottoman coat. Monte-Sano & Pruzan, $345. Milgrim.



THE BOX JACKET

NEW SOFT LOOK

Continued





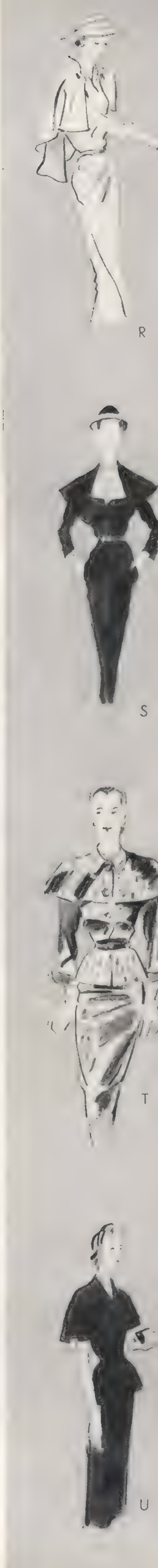
THE BIG COLLAR



M



N



R

S

THE BRIEF CAPE

O

P

Q

T

U

The box-jacket story: **I.** Seaweed-green wool, dress and box jacket. Linen blouse, cuffs. By Maurice Rentner, $295. At Bonwit Teller. **J.** Blue worsted dress; box jacket piped, lined in yellow taffeta, $355. Hattie Carnegie. **K.** Natural worsted suit with box jacket, linen gilet. By Trigère, $250. Henri Bendel. **L.** Box-jacket suit: navy-blue wool; cotton vest. By Philip Mangone, about $250. Altman. **M.** Navy rayon crêpe; lavender linen box coat. By Larry Aldrich, $110. Bergdorf Goodman.

The brief cape—briefly: **N.** Worsted grey and white checks; grey worsted dress. By Talmack, together $95. Rosette Pennington. **O.** Brief cape, navy-blue wool dress. By Sam Friedlander, $70. At Lord & Taylor. **P.** Rayon tissue faille dress; sling cape. By Adele Simpson, $90. Bergdorf Goodman. **Q.** Cape-sized attachment; piqué collar, navy-blue wool dress. By Capri, $90. Bonwit Teller. **R.** Pink Honan dress, cape, $195. Carnegie. **S.** Navy-blue rayon crêpe with cape; Christian Dior—New York, $155. Henri Bendel. **T.** Larry Aldrich faille dress, $110. Best's. **U.** Adele Simpson alpaca dress, $125. Bendel.



IRENE answers the short-skirts-or-long question both ways in this spring ball gown of *souffle de soie* and ostrich feathers. Dress, of Bianchini silk; kidskin sandals by Mademoiselle; both, Lord & Taylor. Sandal-foot stockings, by McCallum; Altman. Dress, also Harzfeld's; Hudson's.

PHOTOGRAPHED BY CECIL BEATON AGAINST JACKSON POLLOCK PAINTINGS



SOPHIE designs a full-length, full-skirted ball gown in a fresh glide of colour,
in ombré silk net; covers the bodice with a summer lightning of sequins; adds a mist of stole.
From Salon Moderne, Saks Fifth Avenue. "Sea Shell" lipstick and nail lacquer, fluid "Cloud Silk" foundation, by Chen Yu.

SHORT BALL GOWN, *opposite page,* daytime-short and shoulder-baring. Butterfly-light in silk paper taffeta. The bow a lift of colour to balance the side-flight of the skirt. Made to order. "√ √ Night" lipstick. Henri Bendel.

BALL GOWN AND BOLERO, *below,* designed for each other in Bianchini's rosy satin. The brief, balloon-sleeved bolero bordered in rosy-tinted fox; the long sweep of the princesse dress bordered by cording. Made to order at Milgrim.



CECIL BEATON

JACKSON POLLOCK'S ABSTRACTIONS

In the backgrounds on these two pages and the two preceding ones.

The dazzling and curious paintings of Jackson Pollock, which are in the photographs on these four pages, almost always cause an intensity of feelings. The puzzled call them idiotic, the admiring call him a genius. Among the latter are some of the most astute private collectors and museum directors in the country. Last summer Pollock paintings were shown at Milan, Amsterdam, and in the American section at the Venice Biennale along with the work of John Marin, Arshile Gorky, and Willem de Kooning. Spirited and brilliant, his canvases are often nailed to the floor of his studio on Long Island; there with brush, trowel, and sometimes sticks, with drippings from paint cans, thirty-nine-year-old Jackson Pollock encrusts his interwinding skeins of paint to give that extraordinary effect known as Pollock. (Photographed at the Betty Parsons Gallery.)



SOFT LOOK; IN A SUIT Done with every point of the well-*tailored* suit. But stressing the curves, rather than the hollows of the figure. Wool jersey, navy-blue. Rounded, rolled cuffs. Seamless shoulders. A supple, *female* waist. Custom order, Bonwit Teller. Gloves, Morabito bag; Bonwit Teller. Hair: more, softer, *brushed*.



SOFT LOOK: IN A COAT
Black silk faille cut *around* the figure. The waistline, a matter of inches; the skirt, yards. Double-breasted. Wide, curved revers. A half belt at the back. Hat, white straw with a new, squared dip. The coat and hat by Christian Dior—New York. At Bonwit Teller, I. Magnin, and Morgan's of Canada.

PENN



SOPHIE'S DINNER DRESS

LESLIE MORRIS' DANCE DRESS

SOFT LINE IN WHITE

Above: White Italian silk ottoman, the neckline a wonderful foliage, the dress itself slim until it moves (a deep, loose panel moves in its wake). Dress, a Sophie design, $255. Beret of white raffia leaves on black velvet, by Tatiana du Plessix. White fox fur. Everything, from Saks Fifth Avenue. (The hat, made to order.) Dress also at Frost Bros.

SOFT WAY WITH BLACKS

Opposite: Black silk faille moulded the way of the figure. Black net, accordion-pleated, for the almost ankle-length bouffant skirt. Everything—from the cultured pearl earrings, the easy, partless coiffure, to the dress (a Leslie Morris design made-to-order)—is at Bergdorf Goodman.


PENN

THE DUCHESS OF WINDSOR

There is nothing reminiscent, nothing period, about the Duchess of Windsor's way of dressing. It is completely contemporary. This winter, for example, her evening dresses were all short ones; she says she has not had a traditional long evening dress this year. Yet she does not insist upon change and newness. She will wear a favourite suit for years. Her hats are always off-the-face, run from small to practically invisible—"the less hat the better." She never changes the way she wears her hair. Most of her shoes (and she has many of them) are opera pumps; for evening, a series of satin ones dyed many colours. Shoes, she says, are probably her favourite accessory. She likes expertly fitted simple suits; likes to play down a rich material. For instance: her costume of magnificent broadtail, the top cut like a lumberjacket, the skirt straight, with pockets; the whole tailored like silk. When she chooses from the collections, the newness of the fashions is secondary. She selects what suits her very definite tastes, often modifying (to her, that means simplifying) original designs. She is slight and dresses in scale; she holds herself beautifully; has lovely legs and feet. She is neat almost to primness. It has been said of her that she is the only woman in the world who could be shipwrecked on a rock in the middle of the ocean and still look neat as a pin.



Above and left: A magnificent short ball dress; Dior's dull white satin, embroidered in brilliant flowers and crystal. Worn with a stiff diamond choker like an uncurling fern.

Opposite page: A meticulous grey suit from Schiaparelli; worn with pearls, brown alligator bag and shoes, jewelled gold coins pinned at the hip.





Right: Diamond plumes, for many years one of the Duchess' favourite jewels.

Left: The suit of easy cut, of beautiful fur: black *breitschwanz*, bound with wool; worn with white hat, white gloves, sometimes with a mink cape. Made for the Duchess by Maximilian.





CECIL BEATON

WILLIAM FAULKNER'S
NOBEL PRIZE
ACCEPTANCE SPEECH

"I believe that man will not merely endure: he will prevail."

I FEEL that this award was not made to me as a man but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand here where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honour and pity and pride and compassion and sacrifice. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things, he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure; that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honour and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

WILLIAM FAULKNER *opposite*

When William Faulkner received the Nobel Prize in Stockholm, Dr. Gustaf Hellström said of him at the ceremony: "He grieves, and because he is a poet, he exaggerates the dimensions of a certain way of life . . . his sense of justice and humanity . . . make his regionalism universal." In the noble bulk of his Mississippi stories, twelve novels and many short stories, Faulkner has made a world for his readers, made universal the emotions of his sharecroppers, his rednecks, his explosive colonels and his fecund mean storekeepers, his Negroes, his drying old maids, his twelve-year-old boys and the people who lived in the great Greek revival plantation houses, the whole smell and fervour of the delta lands and the piney woods.

HENRI CARTIER-BRESSON



GROWING PAINS

BY MARYNIA F. FARNHAM, M.D., a practicing psychiatrist and the co-author of "Modern Woman: the Lost Sex."

If parents wish to understand their adolescent children, they will have to understand them from the beginning, as infants, as toddlers, as school children. To do this, they must enter more deeply and consistently into their children's lives, be much more a part of everything that touches them, and be a lot less willing to let organized setups take over their problems. The task of being a good parent today is so complex and difficult that it can no longer be left to chance or to the supposed innate equipment of the individual mother or father. That innate equipment is very often confined to the biological—the simple ability to conceive and bear a child which man shares with all other living tissue. Ideally, training should begin at the earliest moment of the individual's life, for in some measure all of life is a preparation for this particular job. But for today's parents, who have not had this training and who need help now, we must begin where we can. And that means here and now.

Not all the essentials of parenthood can be taught—proper feelings, for example—but there is a wide area in which ignorance alone is at the root of enormous damage. Many a parent with the best will in the world is unable to do a good job of child-rearing because he is utterly befuddled by all the contradictory advice that is hurled at him. From every side he hears about sex education; spanking vs. no spanking; interference with the youngsters' wishes vs. absolute freedom; chores vs. no chores; nights out vs. no nights out; the proper age for dating; the right time for this and that; whether to let Junior drive the car or not, and if so when and under what circumstances; is it best to offer the young cocktails at home or will that lead to all sorts of excesses; what children should be given in the way of money; should it be doled out dime by dime or given in large sums for which they must be responsible; what is the right attitude to take toward the young one who refuses to do a thing toward helping in his home or with the parents' burdens; how much freedom should be permitted between the sexes; when should youngsters marry—before they are able to support themselves or not?

Any parent can add to this list many times over. Few feel certain of their stand on any of these points. Fewer still have any real understanding of what it is that makes a young person tick. Yet this knowledge should be part of every parent's equipment. Some will object that it is a matter for experts. To this we can only answer, "Nonsense." It is a matter for parents who wish to bring to their hardest and most rewarding task as much enlightenment and mastery as they would to the economic task. People can learn if there are people who will take the trouble to teach them, honestly and straightforwardly.

Training for parenthood should be given everywhere throughout the school system as well as in the home. High schools are particularly important in this program, since so many boys and girls do not go on to college. Colleges have been notably derelict in this matter, though in some women's colleges courses in marriage and family life are now available.

The difficulty with the present tendency to let youngsters "enjoy their youth" is that they are not then prepared for the inescapable demands and difficulties of adult life. Anyone who gives a young person the idea that he can take possession of anything he wants or do anything he wants without having to take the consequences is guilty of corrupting the morals of a minor.

In the end the young are often profoundly ungrateful for such treatment. The plain truth of it is that no one should be permitted any privileges for which he will not accept responsibility up to his capacity. That applies to everything, even to the small happenings of daily life. And parents should see to it that the tariff is collected.

Money is a matter about which vast irresponsibility is often permitted. A good many teen-agers have the comfortable notion that they should be able to call on their parents for an inexhaustible supply of money without having to account for it and without being limited by the most rudimentary common-sense requirements.

Day by day, training should bring home to young people that there are some rules; that the society they live in isn't set up to render them services but to derive benefits from their creativity; that they have duties that they can not be excused from; that only responsibility brings privilege. One doesn't expect that more will be asked than the youngster's powers enable him to cope with, but with equal force one can not expect that less will be asked. It is this business of asking nothing and giving everything that is having such a vicious effect on our young people. To stop it will take courage and determination; but parents must stop it if they want to help their children to grow up to responsible adult life.

Still further, parents must themselves assume more authority and responsibility, *(Continued on page 231)*

FIFTY TO YOU

BY MARY NICHOLSON who calls on "the spectacles of middle age" to bring many of life's pleasures into focus.

THOUGH it has occurred to me that my age was increasing, nothing is so unconvincing as the undeniable fact that there are fifty years behind me. I've considered the possibility of a serious miscalculation somewhere—not without reason, since my cheque-book constantly reminds me that figures are unreliable. But apparently age is another matter; here my usual virtuosity with figures fails me, and the answer is always the same. Half a century. Great heavens above, what have I done with all that time?

It seems rather a question of what time has done with me. That winged chariot never went faster. As I look back, only infancy and childhood emerge in slow motion. Viewed from a perambulator, the "deep claret-coloured closing years of Queen Victoria's reign" were unaccelerated to a degree; and even the plumed hats and horseless carriages of the Edwardian era moved onward at a decorous pace, allowing, indeed, an eternity to elapse between Christmases, and setting me to ponder my first abstract and insoluble problem: what on earth could grown-up people mean when they insisted, as they so often and incomprehensibly did, that life was short? . . . But if in those remote and endless days, life was long, it was also singularly uncomplicated. I grew up in a comfortable world composed entirely of omnipotent parents, brothers and sisters, amiable coloured cooks and fried chicken, starched frocks and Sunday school, mocking birds, magnolia trees, and a mysterious process called by courtesy my education. If I have since acquired any smattering of that never-ceasing, siren process (and the question is problematical), it has been from association with people in many places, much desultory reading, and a desire (not, alas, a drive) to learn something about those strivings of the human spirit commonly called art and literature.

Meanwhile, my education finished (the irony of that statement still escaped me), I could turn my undivided attention to all the delightful diversions of that dim, distant day—auction bridge and mahjong, the silent and infant cinema, parties and picnics, charity balls and Junior League benefits. In those days crossing the Atlantic was no fly-by-night affair, but a long, serious undertaking, and it was generally agreed that a Grand Tour should, above everything, be inclusive. Certainly mine went on the uncompromising principle that, cost what it might in physical exhaustion and complete mental confusion, everything there was to see must be seen—all the abbeys' poets' corners, Protestant cemeteries, battlefields, hill towns, lake districts, cathedrals, castles, galleries, ruins, monuments, and museums in the whole of western Europe. We may have missed one or two, but not more; and somewhere along that breathless route it was borne in upon me that my erudition was not extreme—a conviction that, in spite of subsequent intermittent efforts to the contrary, has gone on gaining ground ever since.

And though by now the gaps in my education have grown rather complicated, at that time, it was quite plainly only a matter of languages that I lacked. Italian escaped me altogether, my phrases of school French met with undisguised incomprehension, German was (and still is) a guttural confusion. Even English sounded oddly unlike the excellent Alabama I myself spoke. But in spite of everything Europe made some impression; and the impact of Italy was unmistakable. Italy was, as Henry James had already remarked, an "introduction to beauty"; and so it has since inexhaustibly remained. It can not be denied that during that first brief fortnight the primitives were stiff and seedy, and the acrid taste of Chianti unpalatable, but these callow impressions were corrected by subsequent years in Florence. And if a certain intensity of colour, still persisting in all my memories of Italy, makes me suspect some purple has since been added, I can only say that a memory like mine is one of the compensations of being fifty. For though it's certain to rearrange a telephone number and eradicate the spot where I left my spectacles, it's richly adequate in reminiscence and never fails to turn the past a nice, gratifying Tyrian. But I anticipate.

Meanwhile, gathering momentum as it went, my winged chariot carried me along the conventional route of marriage and children, but with such constant changes of houses, countries, cooks, and climates that matrimony never simmered down to monotony; and the children, like young turtles, began their travels at birth, gravitating by instinct in the direction of the sea. Turbulent crossings and long continental journeys became their cradle and kindergarten, and our progress around Europe was not unclouded by incident.

We lost our luggage in Le Havre; we all but lost Ann in the Grand Canal. We ate sea spiders in Quimper, sardines in Treboul, and squid in Sorrento—not always with impunity; and our succession *(Continued on page 224)*

"DARKNESS AT NOON"

The communist mind is thoroughly and brilliantly examined without a single capitalist to sway the argument in the new, profoundly exciting play, *Darkness at Noon.* On stage and in prison, the argument is only between two lobes of the communist brain. It is between old Rubashov, a militant philosopher who dreamed of power with the object of abolishing power, an ex-commissar who helped formulate the ideals as well as the bitter means of communism, and young Gletkin, the prison officer, a master of correct brutality, the inheritor only of Rubashov's bitter means.

Out of Koestler's brilliant novel, Kingsley has made an adroit drama. In the process he has lost Koestler's subtle distinctions, his serpentine, objective analysis. Somehow, Claude Rains, as Rubashov, small, stubborn, old, and defenseless, pitted against Gletkin (Walter J. Palance), tall, broad-shouldered and young, becomes so persuasive that one almost wants him to win his freedom. It then becomes cops and robbers, just a more intellectual version of Kingsley's play of two years ago, *Detective Story.*

Actually, of course, Rubashov, no matter how superbly played, is more guilty than the brutalized Gletkin, for the old man had worked for years on the pitiless principle that the end justifies the means. Although he was never guilty of the specific acts in his confession, beaten out of him, he could have been. He was never, however, guilty of the "vice of pity." Throughout the course of this play, and so far it is the season's most provocative, the voice is the voice of Sidney Kingsley, but the thought is the thought of Arthur Koestler.



ARTHUR KOESTLER
who wrote the extraordinary novel.

SIDNEY KINGSLEY
who wrote the powerful play.



PENN

CLAUDE RAINS who plays masterfully the ex-commissar of the people.

GOSSIPY MEMO

THESE notes are quick alerts on books and records and paintings, on television and the ballet, on such incidental amusements as Tallulah Bankhead's recording, "You Go to My Head," in which the tune takes a slugging; on such curiosities as that soft ice cream, which differs from hard in that it has less butter fat and gets frozen at 27 degrees instead of 8, is in five times greater demand than it was in 1947; on such oddities of social behaviour as the sale of fake television aerials at $4 apiece . . . inexpensive way to keep up with the television Joneses.

LILLI PALMER, on her Thursday TV show, acts as though you and she were in her living room, and to explain a point, she recites a poem or sings a song; that's the advantage of visiting a talented woman. Somehow, her voice strokes the listener, creating much the same subtle spell as when she strokes her witchy cat in *Bell, Book and Candle.* She isn't full of crinkly smiles. There is no ecstasy. She doesn't chatter. She just talks.

JOSEPHINE BAKER, with an enchanting accent, and a touch of amnesia about her English nouns, was back this winter singing in Miami and Cuba. In 1925, she first startled Paris and became its darling in *Revue Nègre,* in which, upside-down and banded only with flamingo feathers, she rode in motionless on the shoulders of a slow, black man. (In Miami, she wore Dior beauties, walked in on pointed slippered feet.) So delicious was her flutey voice that now she is on a movie house and night club tour of the country, may sometime next season star with José Ferrer in a vaguely projected Ernest Hemingway musical comedy.



Josephine Baker

"MY SIX CONVICTS" is an extraordinary account of the six men, among them a counterfeiter, a gangster, and a safe cracker, who served as office help to Dr. Donald Wilson when he was the psychologist at the Federal prison, Fort Leavenworth. At moments, so devious, amusing, so practical, and so full of odd games are the Doctor's helpers, that the prison takes on the atmosphere of the boys at the English public school which was celebrated in Kipling's *Stalky & Co.*



A Tufted Mazurka

"IF I RAN THE ZOO," Dr. Seuss's latest dip into lovely lunacy, is listed as a book for children, but then so are the verses of Edward Lear. Like Lear, Dr. Seuss illustrates his own nonsense. Here is his

". . . tizzle-topped Tufted Mazurka,
A kind of canary with quite a tall throat.
His neck is so long, if he swallows an oat
For breakfast the first day of April, they say
It has to go down such a very long way
That it gets to his stomach
the fifteenth of May!"



Mary Garden



Luisa Tetrazzini

OLD RECORDS new again is the achievement of Victor's twelve LP records, called the "Treasury of Immortal Performances." From old recordings, as far back as 1904, come 120 performances by Mary Garden, Caruso, Luisa Tetrazzini, Bori, Prokofieff, Albert Schweitzer, Schumann-Heink, and almost fifty more. The glory of Caruso's voice floating out with "*Celeste Aïda,*" Garden singing "*Depuis le Jour,*" the miracle of Paderewski, De Pachmann, and Rachmaninoff are heard again.

"THE LOVED AND THE ENVIED," Enid Bagnold's slippery, wise novel of a woman of fifty-three, whose beauty was like possessing genius, has an open fascination. It is like reading a case history with the doctor's observations dramatized. "She isn't a flirt, for instance. Except for her wonderful face she's more like a man. . . . Ah, she knows she's on the edge of the end of it all. . . . There's a peculiar look comes to a woman at the end of her beauty. As though the edges melted, but the eyes begged to be left where they are. Beautiful women look sadder than plain ones."

LIPID THERAPY, which Dr. Emanuel Revici, who is now at the Cancer Research Foundation in New York, has been working on, may prove important in civil defense. Certain lipids, in tablet form, may prove to be an effective treatment for burns, an antidote to shock and an aid to healing. They can be stock-piled, are cheap, and may be carried like aspirin and taken by mouth.

THE ONLY PRIVATE DINING ROOM ON A TRAIN is in the Santa Fe's new Super Chief, which runs between Los Angeles and Chicago. The famous train, now with all new equipment, has a three-level lounge car; on the top level, an observation dome with revolving chairs; on the middle level, both a wide-windowed lounge and the Turquoise Room, which can be converted into a private dining room, for nine guests; on the lowest level, the bar.



New Super Chief

THE MILKMAN'S INVITATION: As an effective persuader, the Dairylea Milk Products Inc. of New York has sent out its apartment-house milkmen with this offer to ex-customers: "Come back and we'll give you tickets to *Peep Show, South Pacific,* or *Call Me Madam.*"

LORD DUNSANY wrote thus about the vivifying effect of proverbs: "Only recently I saw an example of the power of proverbs, when a village entertainment was being given, and five of us sat on a platform while others asked us questions. And one of the questions asked was: 'Should women make up in public?' One of us gave an answer, and my turn came second. But instead of using my own wits, I used a proverb out of the Book of Proverbs: 'Vain is the snare of the fowler laid in sight of the bird.' And the effect of it was like picking up an axe to enter a fight in which others were using their bare fists, and no more answers were asked for to that question."

THE THREE SPAAK BROTHERS, Paul-Henri, Charles, and Claude, are all famous, have inherited and divided their famous parents' talents. Like his mother, the extraordinary seventy-five-

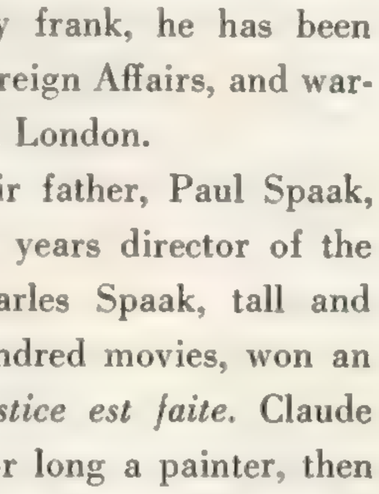


Claude Spaak, playwright — Charles Spaak, film producer — Paul-Henri Spaak, international politics

year-old Belgian Socialist Senator, Paul-Henri Spaak, Belgian Minister of State and President of the Consultative Assembly of the Council of Europe, has spent his life in politics. (He has just been in this country lecturing on a United Europe.) A brilliant conversationalist, often fearsomely frank, he has been Belgium's prime minister, Minister of Foreign Affairs, and wartime chief of the Belgium government in London.

His two brothers have followed their father, Paul Spaak, poet and dramatist, who was for many years director of the opera in Brussels. At forty-seven, Charles Spaak, tall and rather austere, has produced over a hundred movies, won an award at the Venice Biennale with *Justice est faite.* Claude Spaak, youngest of the brothers, was for long a painter, then turned playwright, had the acclaim of two plays last year, both running successfully.

THIRTY-FIVE RUBENS paintings, the most comprehensive exhibition of the Flemish painter that New York has ever seen, are at the Wildenstein Gallery until the end of the month. From private collectors and museums all over the country have come these masterpieces at the request of the Public Education Association, which both works for the improvement of New York's public schools and each year organizes a great show of paintings. To its Rembrandt exhibition last year, thirty thousand came, gave $16,000 for P.E.A.'s work.



Rubens



Melissa Hayden

MELISSA HAYDEN, ballerina of the New York City Ballet, danced into important notice recently in "Duel," in which she manages to combine an effect of a masked pagan dueling and a horse at the rein, without being absurd. A slight, dark, twenty-four-year-old Canadian, with a young, sunny quality, Miss Hayden has at times a droll touch, can be tragic, always holds the centre of the stage.

MODIGLIANI, SOUTINE, and **TOULOUSE-LAUTREC** are all simultaneously and magnificently on exhibition now at the Cleveland Museum of Art in celebration of its thirty-fifth anniversary. The Philadelphia has been having its Diamond Jubilee, and later this month the National Gallery of Art in Washington will put on view about a hundred and twenty paintings, as a gesture, for its tenth birthday.

STEVE ALLEN, the new CBS-TV wonderboy, is a pleasant young man with a slight double chin, an easy smile, and, usually, heavy glasses, who runs his own TV program, and, on occasion, takes over for Arthur Godfrey. (He is just as casual, but more revolted by the products than Godfrey.) On "The Steve Allen Show," he reads a couple of flattering letters, with the name and the address of the sender carefully enunciated, opens a gag package or so—perhaps a raw steak decorated with gelatine and chocolate to form a Steve Allen portrait. Then he asks the audience any one of three questions: "Isn't that cute, seriously?" "Isn't that great?" or "Isn't that the cutest thing in the world?" Mondays through Fridays at seven P. M.



Arthur Godfrey



Steve Allen

MARGARET CASE HARRIMAN, in her new book, *The Vicious Circle,* has among the samplings of the amusing members who lunched at the Algonquin's Round Table in the early twenties, this observation: "It took Herman J. Mankiewicz, the press agent (now a gold-plated Hollywood producer), to put his finger on the bitter fact that none of this fun was bringing in any money. Mank watched his friends leaving the Algonquin one day after lunch: Benchley, Sherwood, Parker, Ross, Kaufman, Connelly, Broun, Stallings, and so on. Mank shook his head sadly. 'There,' he said to Murdock Pemberton, 'goes the greatest collection of unsalable wit in America.' "



United States Ambassador David Bruce and **Mrs. Bruce**, as valet and chambermaid.



Jean Dessès, a spangled clown in a blazing fuchsia headdress.



Princess Chavchavadze and **Louise de Vilmorin**; a tobacconist and the village postmistress.



Arturo Lopez and **Mme. Juan Larivière**; he, a waiter; she, a laundress, complete with linen-filled basket.



Marcel Achard, *left*, and the **Vicomtesse de Noailles**, the hostess; he, a French soldier; she, a candy seller of the 1900's.

PARIS INVITATION: "COME TO THE FAIR"

As a candy seller of the 1900's, the famous Vicomtesse de Noailles received her guests at a party in her magnificent Paris house recently. Invitations were to a "Gala evening at Moon-on-the-Sea, its beach, its casino, its forest, its curiosities"; and against gate-crashers, "this passport is strictly personal and must be presented at the customs." The house, its great rooms which are hung with Goyas, Rubens', Watteaus, Picassos, was transformed into an unreasonable facsimile of a provincial seaside resort fair. Guests, asked to dress accordingly, came as waiters, postmen, barmaids; Sir Alfred and Lady Duff Cooper as English tourists, Mme. Elsa Schiaparelli as a goat. The midnight *Cabaret* had an audience as extraordinary as its cast. Marcel Achard, whose plays have amused Parisians for years, sang a comic old army song; and Francis Poulenc, one of the most inventive composers, parodied a tenor who unfortunately lost his voice.



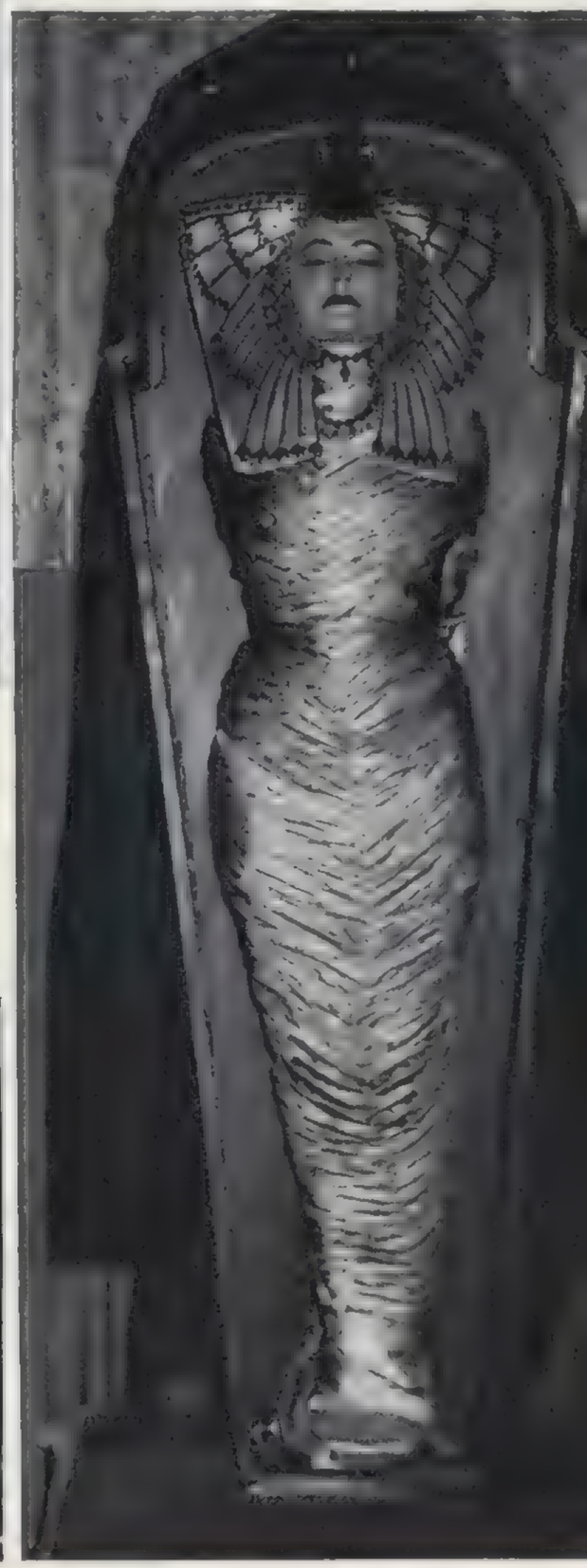
Mme. Claude Hersaint,
disguised as one of
Mme. Auric's performing dogs.



Georges Geffroy and the **Baronne de Cabrol,**
as a fire-eater and a torso woman.



Christian Dior, *left,*
and **Francis Poulenc,**
a waiter and a tenor.



Comtesse Jean de Beaumont,
"the living mummy,"
in a Dior headdress.



NEPO

Mrs. Harrison Williams and
Comte de la Béraudière;
she, a black cat.



Mme. Jacques Bousquet
dressed as a village barmaid.



Mme. Georges Auric, as
a top-hatted dog-trainer.



MISS JACQUELINE BOUVIER,
MISS CAROLINE LEE BOUVIER

The Misses Bouvier, young and beautiful daughters of Mrs. Hugh D. Auchincloss and John V. Bouvier, now live in Virginia. Miss Jacqueline Bouvier (*left*), after two years at Vassar and one at the Sorbonne, is taking her degree at Georgetown University. Her sister, who is at Sarah Lawrence, made her début this winter in Virginia and New York. They are photographed here in dresses for dancing. Miss Bouvier's, white silk organdie, cut like a Gibson heroine's, with a great bright sash of red faille. Her sister's, yellow and white tulle, caught with yellow roses. Both dresses are from Elizabeth Arden.



CECIL BEATON

MISS VIRGINIA RYAN

Miss Ryan is the daughter of Mr. and Mrs. John Barry Ryan of New York, and the granddaughter of the late Mr. and Mrs. Otto Kahn. She made her début last year: in London, at the unusually beautiful party given by her aunt and uncle, General Sir John and Lady Marriott; in New York, at a ball (decorated with outsize roses, high-lit by Mary Martin's singing) given by her parents. Miss Ryan, a graduate of the Brearley School, is now studying art. She is photographed in a Dior design made for her by Henri Bendel: pale pink tulle over rosier tulle, showered in silver sequins.



Mr. and Mrs. Byron Foy often have lunch, or dine alone, before the fire in their card room.

EATING ALL OVER THE HOUSE

In these days, living arrangements become less and less rigidly planned. And the impromptu background for entertaining *is* entertaining. That is one reason why the location of a meal has become flexible, to be adjusted to weather, mood, and numbers, to give the pleasure of surprise.

Many people who live in big houses or apartments that have formal dining rooms like to break the routine by dining out—in. They say to intimate friends, "I hope you don't mind if we have dinner on a tray"—not always meaning an actual tray. They like to dine in the library, where they can watch the television. To have a little portable table set up in front of a bedroom fireplace. To use a table in a small sitting room, with books and telephone nearby. To move a terrace table out under a spring-budding tree, or over by the blooming lilacs, and picnic from a planned menu. To set up a table that stretches or contracts, in the one air-conditioned room in the house, when summer comes.

The portable meal is often a spontaneous gesture, a last-minute inspiration *(Continued on next page)*



Mr. and Mrs. Henry Parish use a round book table in Mr. Parish's bedroom-study for small dinners.



Valerian Rybar sets several small tables for dinner, in his red and white guest room.



For a small supper before the theatre, Mr. Rybar sometimes uses his foyer.

EATING ALL OVER THE HOUSE *continued*



A late buffet supper is set up in Mr. Rybar's drawing room.

when it is intimate. But now, too, it is frequently a planned arrangement for formal entertaining for a number of guests. In many apartments where no special room is set aside for dining, several rooms are being used, even, very practically and frankly, a hallway or a bedroom. A bedroom that is part study might have a large book-table that can be set for four or six guests, leaving the drawing room free for cocktails before and coffee later. Or, if a large drawing room is used for an evening of cards, several little tables are sometimes set up in a guest room, for a late supper. A good-sized table can be kept in a pantry and wheeled, all set, into an entrance hall, after the guests have arrived and are having cocktails in the living room. A room that might have been intended to serve as a dining room is often used as a library or sitting room, and seated dinners can be arranged in the larger drawing room.

Mr. and Mrs. Henry Luce make a great point of the movable feast, in their Connecticut house. They have three separate places reserved for eating. One *is* an indoor dining room; another an awninged dining terrace; another, a hilltop lawn under a great tree. But when they are alone, or with one or two friends, the butler may bring individual tables into the living room and serve to the pleasant accompaniment of long-playing records, or the distraction of television. Men who are house guests are served breakfast on trays wherever they choose to read their papers, indoors or out.

Mr. and Mrs. William Paley never use the dining room in their Manhasset house unless they have several guests. They like trays put down in one of many rooms, often a small sitting room. Mrs. Elizabeth Arden often gives luncheon to her friends on a portable table, in the glass-enclosed section of her penthouse terrace with the view of Central Park outside. The plants, the comfortable sofas, and pleasant bibelots, all create an atmosphere so intimate, it could never be duplicated in a dining room.

Mainbocher has given dinner parties for twelve on two tables for six, in his bedroom—which has been decorated as a sitting room. And Mrs. John Ryan, Mrs. Gilbert Miller, Mrs. T. Markoe Robertson often entertain women friends at luncheon or dinner on tray tables in their bedrooms or sitting rooms.

All this is a very individual approach to living—and, naturally, bound by each house and its own possibilities. But it is, happily, possible in *any* number of rooms. Page 237 describes in detail the change-about dining arrangements photographed on these and the two preceding pages.

The Richards entertain dinner guests
in a long, walnut-panelled entrance hall.





When alone, **Mr. and Mrs. Atherton Richards**
eat from trays, brought into the library.



KERTESZ

Mrs. Richards serves luncheon on an old
English table, in her drawing room.



ATMOSPHERE STORY: AIRY NIGHTDRESSES

Above: "Don't *ever* tell Nanny we picked her up!"
(The sleeveless peignoir, the gown, both by Iris, are of white batiste,
embroidered, set with lace. The peignoir, $35; gown, $20.
The baby's gown is white batiste, hand-smocked in pink. $20.
The conspirator's pyjamas, of striped cotton, $5. All, Saks Fifth.
Peignoir and gown, also at Harzfeld's; Woodward & Lothrop.)
Opposite: "Well! I think that takes care of *everyone*. Into bed now."
(The mother's Empire gown is of sheer silk with wide French lace.
By Fischer, $40; Saks Fifth; Hutzler's; Frost Bros.
The daughters, prettier-for-pink, one in an eyelet-edged
batiste gown, $5; one in a peignoir of sheer and dotted nylon, $18.
Ready, to fill with your own seraphs, at Saks Fifth Avenue.)
The satin mules on the opposite page, the two following pages, from Delman.
Background, all four pages, Cecil Beaton's apartment at the Hotel Sherry-Netherland.



CECIL BEATON



CECIL BEATON



ATMOSPHERE STORY: AIRY NIGHTDRESSES *continued*

Left: "But Tommy, you mustn't *pinch* the baby . . ."
(Gown and peignoir of sheerest cotton lawn, sprigged with small roses—sugared with white cotton eyelet embroidery. Gown $4, robe $5. By Artemis, at Bloomingdale's; Jordan Marsh; L. S. Ayres.)
Above: "What *would* I do without you . . .?"
(Nylon net, that enduring wisp, is shirred at the shoulders, waist, and hem—of a nylon tricot gown. By Seamprufe, $15, at Arnold Constable, Famous-Barr. The "helping hand" wears one-piece, cotton crêpe pyjamas, $2.25, at Best's.)
Right: "Oooooph! I'm too tired to play it *again* . . ."
(Curled at the edges, like ostrich plumes: permanent pleating, décor for a nylon tricot gown. By Luxite, $20, at Saks 34th St.; Carson Pirie Scott.
Pint-sized gowns in rayon jersey: the pink, $2.95; the blue, $3.25. Both at Best's.)
Window curtains: hand-blocked linen; linen and Belgian lace; all from Past and Present Inc.





FRANCES MCLAUGHLIN

WITH THE SILK SUIT, THE PRETTY SHOE

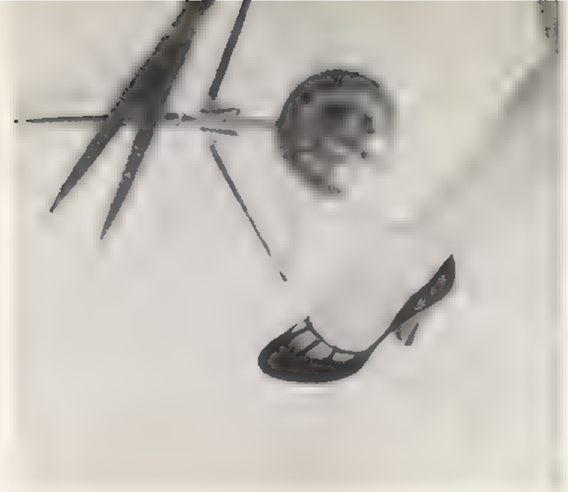
This spring, a big new blooming of silk suits. Because it is very much a suit season; because the silk suit is a soft suit—and the word for the new fashions, the new look, is SOFT.

Some of these soft suits are designed (as usual) for dinner-and-the-theatre, for late-day. Others, unexpectedly, could start out earlier, even in the morning. Here and on the following four pages, examples of the new silk suit and the new shoe that belongs with it: the *pretty* shoe. It may be in suède. It may be in patent leather. It may be in calfskin. Always it is slim, with a high, delicate heel; usually there is something decorative going on about the vamp. (All the shoe prices quoted in this issue are approximate and subject to change.)

Opposite page: The Pretty Shoe for the silk suit shown below: an opera pump of black suède with a narrow touch of filigree work at the front; low-dipped sides; a slim heel, high and shapely. $25; I. Miller; Kaufmann's; I. Magnin. Chosen for this low-cut shoe: Hummingbird stockings, 15-denier, 51-gauge nylon, in pale "Apricot." $1.50; from Bloomingdale's.

Below: Surah suit, red, silk, shaped and tailored as a fine wool suit might be. As shown, ready to wear to a luncheon, through the afternoon. For late day, perhaps open at the throat; with a hat of flowers; the shoes—the same ones. Suit, by Schiaparelli—New York, about $110; at Lord & Taylor; J. W. Robinson. Hat, to order, Irene of New York.





1



2



4

WITH THE SILK SUIT, THE PRETTY SHOE *continued*

Opposite page: A rarity, the silk suit that can go on a day-long schedule. For any hour: the soft simple shape; the polka-dot print; the colours, navy blue and white. The time is told by the hat, by the shoes. . . . Soft attachment to the suit, a scarf to wear as shown, crossed and tied under the back of the collar, or tied in a big bow under the chin. By Arnold-Fox in silk taffeta, $45; at Saks Fifth; Hutzler's; Thalhimers.

1. An afternoon shoe to wear with the blue-and-white polka-dot suit: opera pump of maple-brown suède; at the front, slender strippings of suède. By Laird Schober, $16. John Wanamaker.

2. *Left:* Afternoon opera pump in black suède, front-latticed. By Carmelletes. *Right:* Late-day sandal, suède, the front closed. By Rice-O'Neill.

3. Simple enough, pretty enough to keep all appointments with the polka-dot suit: navy-blue suède opera pump; the vamp bar and high heel, navy-blue patent leather. $29; Delman. The stockings by Dexdale, 54-gauge, 15-denier nylon; Bergdorf Goodman.

4. Five-o'clock sandal, feather-light in black nylon mesh with a touch of black suède. By Evins, $33. At I. Miller. The nylon stockings by Virginia Maid.

5. Late-day stripling shell shoe, black suède, satin-latticed. By Twenty-Ones.



3



5

Print suit, news in taffeta

FRANCES MCLAUGHLIN



1



2



3

Late-day suit, flowered hat



On these two pages, six variations of the opera pump, each of them a proper pretty complement to the silk suit shown here. The suit, with its soft spread of cape collar, flighty cuffs, double-breasted buttoning, is a Jacques Fath design for Joseph Halpert. In black silk faille, $195 at Lord & Taylor; Thalhimers. The hat, a curve of hyacinths, from Emmé.

1. Opera pump of suède, placed in a late-day light by mesh. By Marquise.

2. Low-cut opera pump of calfskin with a tall thin heel, a twilight airiness of stripping over the toe. By Toni Drake, $15. From Franklin Simon.

3. Stripling opera pump of black patent leather, the front illuminated by glimpses of pale stocking. By Accent. The nylon stockings shown on this page, by Larkwood; Arnold Constable.

4. Opera pump of black suède, closed all around, with filigree to mark it *late* afternoon. By Customcraft, $17; Stern's.

Above, left: Opera pump of black calfskin with fretwork in front. By Palizzio, $20; Wanamaker's, Philadelphia. Nylon stocking by Vision; John Wanamaker. *Above, right:* Opera pump of black suède, a little cut-out at the vamp, the sides dipped, curved. By Urbanites, The nylon stockings, by Fine Feathers.





1



2



4

WITH THE SILK SUIT, THE PRETTY SHOE *continued*

The suit on this page, a two-way surprise: it is shaped and tailored as an all-day wool suit might be, but is made of grey silk print, embroidered all over; it has the look and life of an after-five suit—but is actually a dress and jacket. By Ben Zuckerman, $235; Jay Thorpe; Strawbridge & Clothier. With it (*nota bene*), a wide straw sailor, satin-lighted, from Walter Florell. Three examples of airy shoes to wear with such a costume:

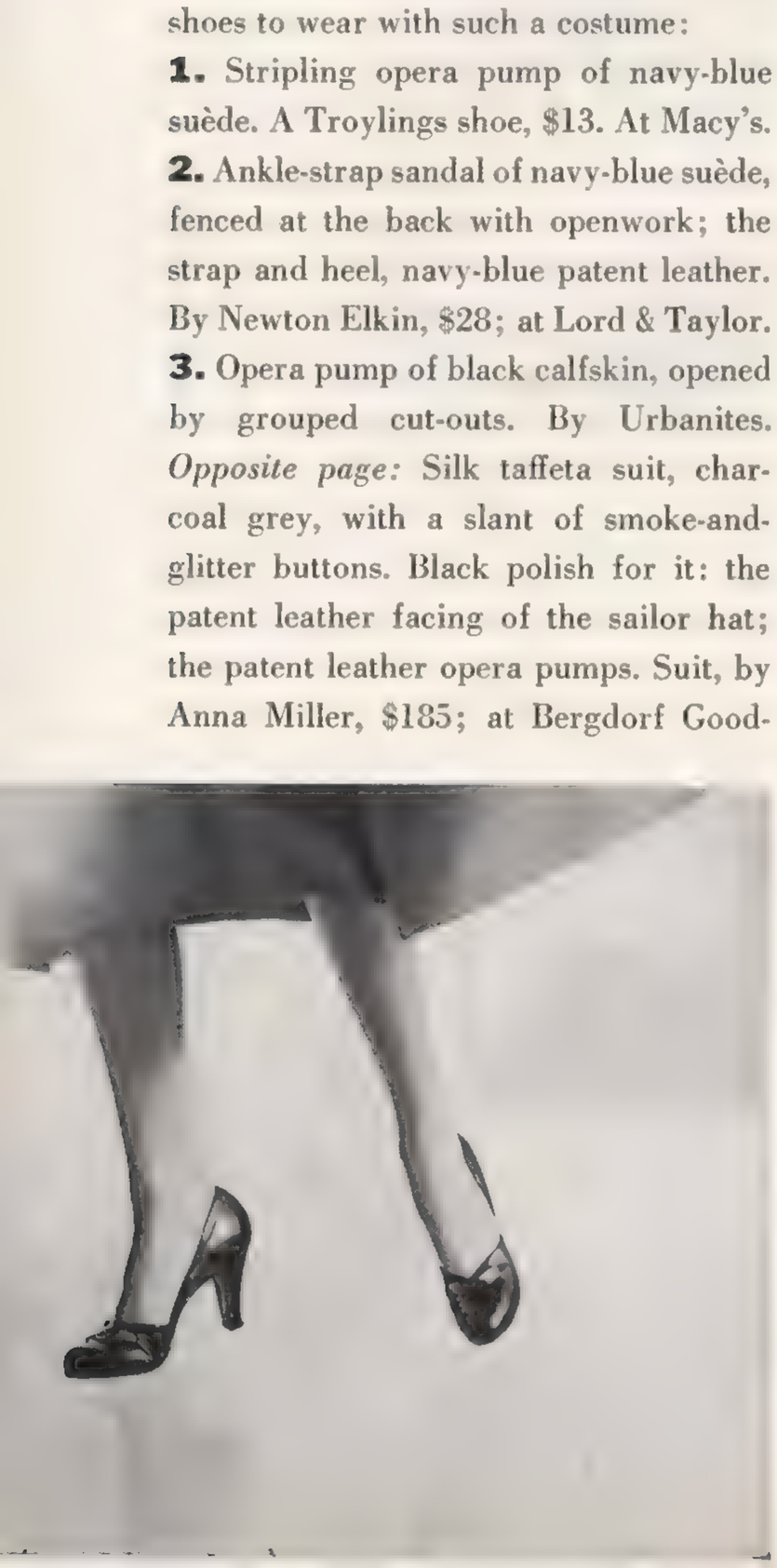
1. Stripling opera pump of navy-blue suède. A Troylings shoe, $13. At Macy's.

2. Ankle-strap sandal of navy-blue suède, fenced at the back with openwork; the strap and heel, navy-blue patent leather. By Newton Elkin, $28; at Lord & Taylor.

3. Opera pump of black calfskin, opened by grouped cut-outs. By Urbanites.

Opposite page: Silk taffeta suit, charcoal grey, with a slant of smoke-and-glitter buttons. Black polish for it: the patent leather facing of the sailor hat; the patent leather opera pumps. Suit, by Anna Miller, $185; at Bergdorf Goodman; Hudson's; Wanamaker's, Phila. Hat, from Lilly Daché. The buckled shoes, by Julianelli, $25; Lord & Taylor. Nylon stockings, by Hoover of Concord.

4. Alternate choice—to set the time of the taffeta suit hours earlier: shoe of black linen and patent leather, made by Palter DeLiso, $25; the nylon stockings, by Mary Grey; both, from Bonwit Teller.



3



After-five suit, embroidered



Restaurant suit,
with patent leather

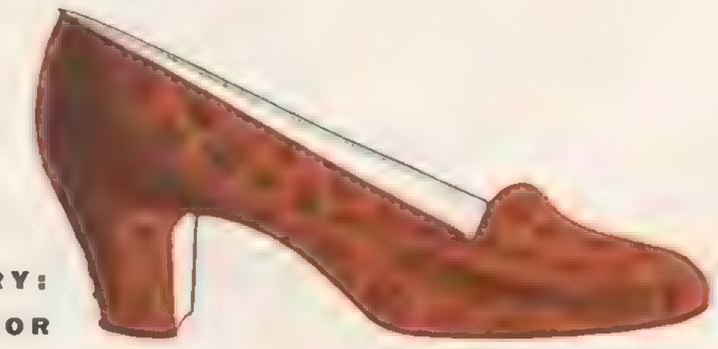
FRANCES MCLAUGHLIN



COUNTRY CASUAL,
SCOTCH-GRAIN CALFSKIN



"SPECTATOR" SHOE,
OF CALFSKIN



FOR CITY, COUNTRY:
ALLIGATOR

Take it for granted—the red shoe

When "The young woman who lived in a red shoe" appeared in the April 15 Vogue, 1942, it was a pretty daring idea to have a whole shoe wardrobe in red. Then the red shoe was for play, the country, the evening. As a town shoe—except in dark wine—it was a spring adventure and a splurge. Even a red heel on a black opera pump was head-turning. Now red has become an accepted shoe colour with a year-'round life. And the most conservative of red shoes need not be wine red. This spring, in fact, the dark red we like best has a brown cast—no tinge of purple to it. On this page, some of the models that Henri Bendel, New York Red-shoe Authority, sells, season after season, to wear with navy blue, grey, brown, black, more red, and gentle shades of other colours—the new pale golds, for instance. These six shoes, designed by DeBusschère and handmade in Belgium, from $45 to $75.



TOWN SHOE
IN LIZARD



BRIGHT CALFSKIN;
BLACK HEEL

Des Curtes



AFTERNOON ELEGANCE,
KIDSKIN

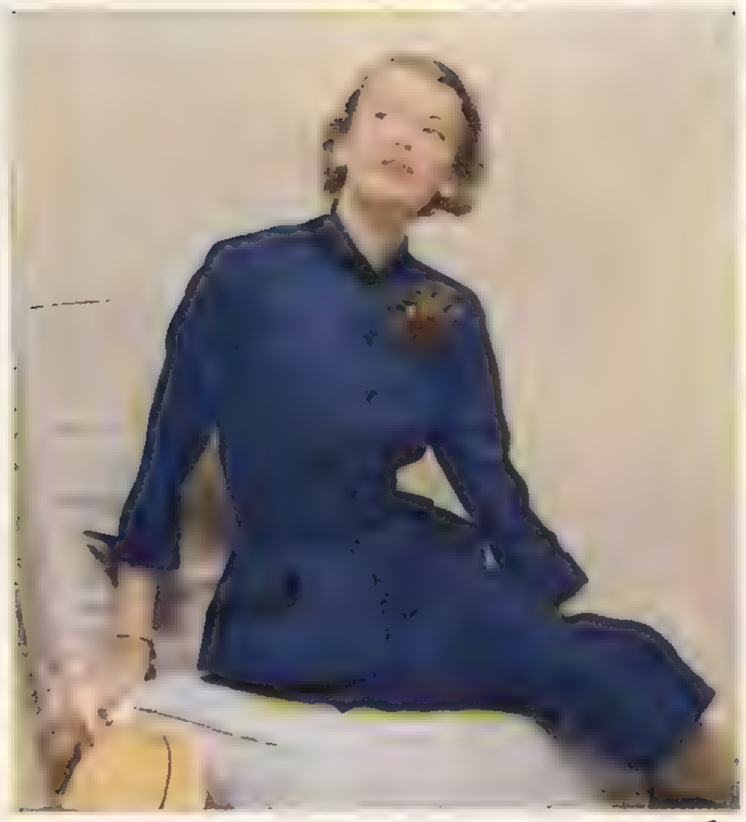
NEW: THE DARK RED SHOE IN WICKER-WEAVE KIDSKIN, *opposite.* A mellow, brown-cast red—beautiful with, for instance, this pale beige, these blacks. The hand-woven kidskin shoe, made by Evins, to order at I. Miller. The coat, a smooth loose fall of silk alpaca, by Ben Gershel, $195; nylon stockings, by Bryan, in "Golden Sand"; both at Bonwit Teller. The black straw hat by Lilly Daché. The coat and shoe also at Neiman-Marcus; I. Magnin. Lipstick, Dana's "Honolulu."

FRANCES MCLAUGHLIN





1



1a

The blue shoe,
companion to . . .



2



2a

3a



3



4a

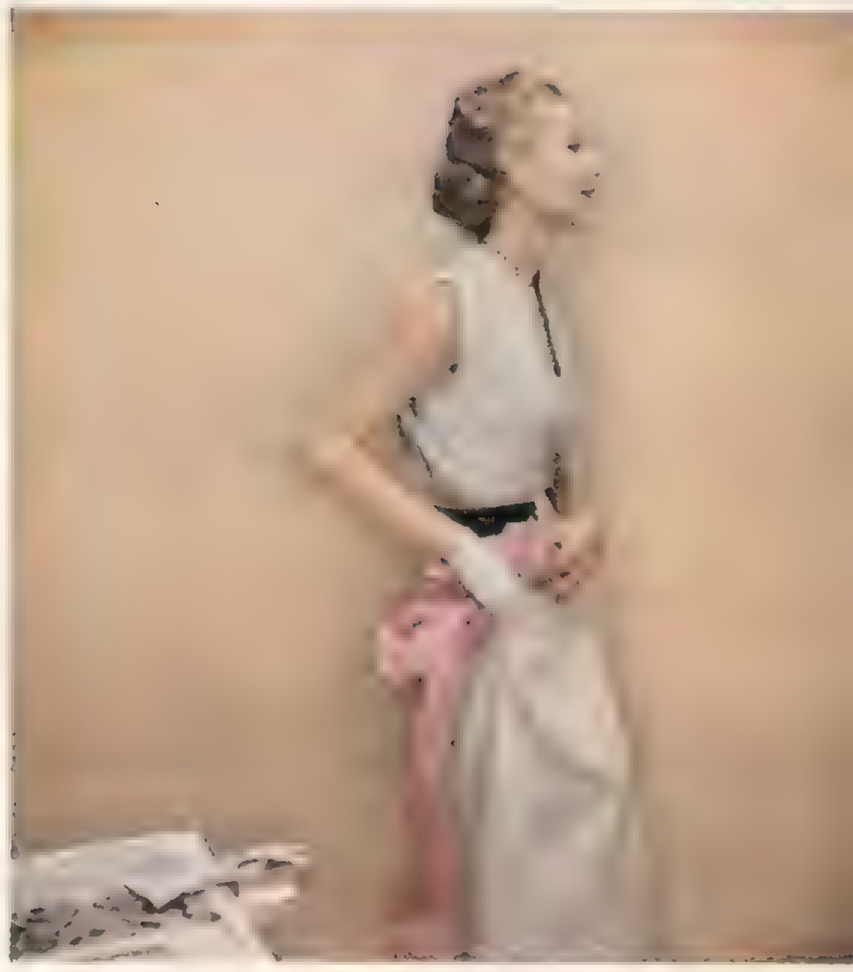


4



5

5a



The brown shoe, companion to . . .

1. Flat-heeled blue town shoe. twin-peaked in front. Of suède, with a calfskin tie. By Mademoiselle. $15; Lord & Taylor; Rich's. Stockings, by As You Like It; Franklin Simon.
1a. Moygashel linen suit, by Larry Aldrich, $110; Bergdorf Goodman.
2. Perennial opera pump, news in blue cobra. By Johansen, about $17; stockings by Phoenix; Stern's.
2a. Perennial colours, new in a narrow worsted dress with a brief cape. By Jo Copeland, $225; De Pinna.
3. Late-day shoe in lightweight calfskin, further lightened by latticing. $21; Andrew Geller. Stockings, by Lady Hampshire; Bloomingdale's.
3a. Late-day dress and coat in silk tussah. By Adele Simpson. The dress, $80; coat, $115; from Bonwit Teller.
4. All-day town shoe, calfskin, in a tawny brown. By Julianelli, $25; Lord & Taylor. Kayser stockings.
4a. All-hours shortcoat, by Originala, in Stroock wool-and-alpaca fleece, $80; Schaffer belt; Gunther Jaeckel.
5. Seasonless gem: alligator opera pump. By Newton Elkin, $40; Belle-Sharmeer stockings; Lord & Taylor.
5a. Seasonable gem: sleeveless linen dress, by Herbert Sondheim, $70; Lord & Taylor. (Added, a new flash for natural: the pink of the scarf.)
6. Tapered shoes of russet calfskin, with one slim strap, $21. Tabarin stockings. Worsted flannel suit, with new-again Norfolk jacket, by Trigère, $225. All from Saks Fifth Avenue. Chairs, desk, from Knoll Associates.

FRANCES MCLAUGHLIN

6



VOGUE PATTERNS—THE COMPLETE COSTUME

The whole idea—is the whole idea. This spring, this about-to-be summer, there is a strong fashion for the costume—complete. The dress with its obviously own coat. The silk suit indivisible. The planned entity, ready—altogether. Here, two to be cut in a fabric that will make them your made-to-order own. For more views, yardage, and sizes, see page 214. *Below:* The ins and outs of the coat and dress made for each other. For the short-sleeved dress we used navy-blue and white Couture silk surah; for the coat, navy-blue Juilliard wool, with silk surah the related lining. Dress, Pattern 7338; coat, Pattern 7307 (Easy-to-Make). The forward boater of black patent leather "straw," by Chanda; the pseudo pearls by Trifari; all, Lord & Taylor. *Opposite:* The dark, slim silk suit—we used Skinner worsted-and-silk bengaline. Pattern S-4187. Straw cap, velvet dangles; to order at Irene of New York. Ronay handbag; Bonwit Teller. Symphony silk rep scarf, Lord & Taylor.



RUTLEDGE



NEW SUIT FABRICS BORN UNDER THE $ SIGN



HORST



These good suits...in fabrics that hold their shape. tailor well, and wear long...at $40, and *down*. The formula for this happy situation is the use of rayon yarn—rayon to make a new flannel, a new gabardine, a new hard-finished suiting, all fresh pleasures to the country's suit makers.

$35 buys the suit *at left*. A little-boy jacket suit (its easy, off-hand fit through the waist has its place in the new soft look). Of tan Burlington rayon suiting; hand-stitched details; bone buttons; the jacket fully lined. By Rosenblum of California, at Bonwit Teller; The Broadway. Kislav gloves: Best's. Linked bracelet, gold-plated; Bonwit Teller.

$40 buys the suit *above*, in a brown and white checked suiting made of Burlington rayon blended with the wonder yarn Orlon (it adds sturdiness, helps to make the cloth crease-resistant). The suit, shaped, *cut*. By Duchess Royal. The white cotton gloves, by Hansen. All, at Peck & Peck.

$35 buys the suit *opposite*, an accomplishment in suiting. Grey Burlington rayon flannel with a close-lying collar, slanted pockets, good cuffs, a fully-lined jacket. By Swansdown. Altman; Titche-Goettinger; Wm. H. Block. Kislav gloves; Best's. All scarfs, both pages, by Symphony, at Altman.







Gathered on these two pages, twenty-two fresh versions of that tireless dependable, the shoe with a medium-height heel. New-season note: the thinner cut of the heel. Sturdy and good-for-the-stance as ever, but pared down a bit, making the whole shoe seem lighter, slighter, prettier.

The prices quoted on all the shoes here and throughout this issue are approximate and subject to change.

THE MODERATE HEEL, mark of the



1. Two-leathers shoe: a navy-blue calfskin shell completed by navy-blue suède. $32. From Delman.
2. Wall-last shoe of tan calfskin, cable-stitched in black. By Newton Elkin. $24; Lord & Taylor.
3. Calfskin opera pump, brown, with a row of white stitching. By Paramount, $13. At Saks 34th St.
4. Calfskin Delmanette, navy-blue, with a quick flash of white kidskin centred at the throat. $17; Delman.
5. Calfskin opera pump in navy-blue with a row of white perforations. By Valley, $15; Saks Fifth Ave.
6. Square-throated simple opera pump, an Avonette, in black calfskin. $17. From Saks Fifth Avenue.
7. Patent leather opera pump, square-throated, in black. Made by Rhythm Step.
8. A red shoe (see, too, page 194) in calfskin, the wide instep strap black-buttoned. $20 at Florsheim.
9. Suède opera pump, black, with fine lines of black stitching over the toe. $18. From Walk-Over.
10. Calfskin opera pump, black, with a shallow calfskin buckle. By DeLiso Debs, $17. Jay Thorpe.
11. A red shoe, calfskin, perforated to show a white underlay. By Red Cross. $11; John Wanamaker.

All nylon stockings on this page: 51-gauge, 15-denier, by Claussner. $1.65 at Arnold Constable.

all-day shoe

12. Opera pump of tan calfskin, perforated, the toe slightly walled. By Rhythm Step.

13. Calfskin shoe, red, the double flap black-buttoned. By Carmelletes.

14. Shoe of tan calfskin with perforated bands. By British Walkers; $21. At Bonwit Teller, N. Y.

15. Calfskin shoe, brown, tabbed at the front, with extension sole. By Grayflex.

16. Calfskin shoe, tan, with the country accent of a fringed tongue. $20. From Florsheim.

17. A high-pointed vamp, scalloped, on these shoes of red calfskin. By Troylings; $14. From Macy's.

18. The moccasin shoe, wedge-heeled, in soft brown leather. By Sandler of Boston. $13; I. Miller.

19. Again, the red shoe. Here, calfskin, with a cushiony sole. By College Bred. $19; Bloomingdale's.

20. Calfskin shoe with a side-turned bow, all in navy blue. By Foot Delight. $15. At Foot Rest.

21. Shoe of tan calfskin; tabbed vamp, built-up leather heel. By Hill and Dale. $18; Lord & Taylor.

22. Unlined navy-blue suède shoe, perforated. By Arnold Authentics. $20; Bonwit Teller, N. Y.

All nylon stockings on this page: 51-gauge, 15-denier, by Van Raalte. $1.65 at Bloomingdale's.



DIANE AND ALLAN ARBUS

GUESS WHAT SIZE?





Above: Evening dress of nylon tulle and French lace, décolleté, but veiling the shoulders and upper arms. The bodice gently moulded, not rib-tight; the skirt easy, tiered, masking the hip curve. In rosy beige, a tone to praise the flesh tones. By Renwick, in sizes 14 to 44, $125. *Left:* Late-day dress of grey rayon chiffon with lace. For a long slim look: stitched vertical pleats; a narrow V-neckline; a lifting collar. By Renwick, in sizes 14 to 40, $110. Cartwheel, Walter Florell. Both dresses photographed at French & Co.

5-PART SPRING WARDROBE

Right: Dress-and-jacket in one of the neat new small prints that seem to minimize the figure. In red and black on white rayon crêpe, with a belt of the same—not asking too much of the waistline. By Matthews-Kadetsky, in sizes 16 to 46 and 12½ to 26½, $90. The hat, by Walter Florell.
Below: Slimming slants: tiered afternoon dress of navy-blue rayon crêpe, lightened by white bengaline. Dress, by I. Doctor, in sizes 14½ to 22½, 16 to 46, $55. Hat, by Betmar, $6, Bloomingdale's.
Below, right: Dinner dress of rose-coloured sheer rayon. The short-sleeved bodice has lightly embroidered panels that taper it—and the figure, too,—*in* at the waistline. By Glen Joan, in sizes 14½ to 24½, $40.
Photographed at French & Co.
All dresses, both pages, at Bloomingdale's, Hudson's, L. S. Ayres, and at the shops listed on page 230. All except the tiered afternoon dress also at Carson Pirie Scott.



COFFIN





THE STRAPLESS SLIP
WITH THE BUILT-IN FIT



It can't slip—this strapless slip. Or the brassière, either. (They're one and the same thing.) The new thinking is in the hold that the bodice has—clear down to the waist. Designed in one piece, in white nylon tricot, with a framework of flexible stays; stays extended down the centre of the bodice, to the waist. Far more than a collective answer to the strapless evening dress and the strapless summer dress, this kind of sheath is finding its place in many wardrobes—as the underpinning for sleeveless dresses, sheaths, even blouses and skirts. It's *comfortable*, is why. This, by Vanity Fair, $15. Lord & Taylor; Marshall Field; Burdine's. Mules by Ferragamo, $19. Lord & Taylor.

Striking!



Elizabeth Arden

NEW YORK • PARIS • LONDON

Mrs. David Anthony Drexel

her face shares
with you
the rare quality
of her Inner Charm

You read so many lovely things in Mrs. Drexel's face it is no wonder you feel drawn to her—*on sight.* For her face is a fascinating portrait of her delightful Inner Self. It shares with you her intense originality, her aristocratic composure, so charmingly warmed by the quick magic of her friendliness.

Your face, too, is *the first impression of you* that other people receive. And—it is the picture of you they best remember. Keep it, then, a truly happy picture of your *real* Inner Self—one that will light a glow of pleasure in the hearts and minds of everyone you meet.



Mrs. Drexel—her beauty has an exquisite look—the spun gold of her hair, her azure blue eyes, the ivory-white of her wonderful skin. Her complexion reflects the lovely care she gives it. "I am a firm believer in using cream for skin cleansing—and I think Pond's Cold Cream just perfect," Mrs. Drexel says.

Make a friend of that wonderful woman — your own Inner self

...she can introduce you to a charming new you

There are so many women who seem to be jangled and all out-of-tune with themselves!

Yet—no woman needs to stay a dissatisfied, discordant person. You can find and *show others* a lovely, harmonious You. A wonderful power within yourself can help you. A power that grows out of the close relationship between your Outer Self and your Inner Self—the way you *look*, the way you *feel*.

Haven't you noticed when you *look* your charming best you *feel* a reassuring belief in yourself? This sparkles you with extra charm, draws people to you—*on sight*. But—get the notion you are *not* attractive, and how quickly you deflate to feeling—and being—flat and insignificant.

Actually—the loveliness you show is like a magic key that can unlock friendship's doors for you wherever you may go.

Program for a New You

So, do begin *right now* to show the world a happy, charming new You. Plan a way of living based on the essential laws of health and beauty—daily exercise to stretch you and stir you up . . . relaxing sleep at night to keep nerves purring. Eat the *right* food. Drink *lots* of water. And—practice a *beautiful cleanliness!*

Know that your face is yours to command. And find out lovely ways to do it. First, *exquisite* skin care. Make *cream* cleansing your *nightly* habit—to give your skin a luminous, silken look and never dry it! Make this "Outside-Inside" Face Treatment with Pond's Cold Cream your cherished routine. It makes your blood rush, your skin glow—*you* look lovelier!

Mrs. Drexel says—"I am enthusiastic about this treatment. It is *wonderfully* stimulating."

Give your face a "Beauty's care"

this "Outside-Inside" Face Treatment

Start now to care for *your* complexion as a beauty does—with *cream*. *Always* at bedtime (day cleansings, too) give your face *this* Pond's care:

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—more Pond's now to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

From the Outside—light, fluffy Pond's Cold Cream beautifully cleanses and softens your skin as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Does your face show dry skin?

After 25, the *natural* oil that keeps skin soft starts decreasing—skin begins to look older. Little dry lines show up by eyes, on forehead, around your mouth, on your throat. You can make up for this loss of natural oil with Pond's Dry Skin Cream. This cream is *rich* in *lanolin*—and *homogenized* to soak in better. It is exceptionally softening to dry, thirsty skin—helps to smooth those unpleasant dry lines.

Does your skin hate heavy make-up?

If your skin feels self-conscious under a heavy foundation, smooth on a delicate film of Pond's Vanishing Cream for powder base. *Greaseless*, it disappears at once—*holds* make-up beautifully.

And—a 1-Minute Mask with Pond's Vanishing Cream is a "must" when you want to look party-perfect—*quick!* Cover face (except eyes) with cream. After just 1 minute tissue off.

Pick yourself an Angel Face

Much-beloved Pond's Angel Face is the unique, sweet-tinted make-up flattery that is foundation and powder *all-in-one*.

Now—Angel Face comes in a slim, lovely NEW *mirror case* for your handbag (as well as the sweet blue and gold boxes). Angel Face Mirror Case is sleek as polished ivory, etched with golden tracery. Inside—a mirror, a dainty puff—and *heavenly* Pond's Angel Face. Your choice of six soft-tinted complexion shades.

• • • • •

New glamour for lips emphasizes *rich reds!* Use Pond's "Lips" in wonderful "Heartthrob" or "Dark Secret"! Six other lipstick shades, too, in the improved formula *that stays on even longer.*



To help you show your loveliest self—Pond's world-famous aids to beauty

Remember —

It is not vanity to develop the beauty of your face. When you look lovely, it puts a touch of magic on you—a *belief in yourself* that floods your face with charm. This confidence *you show* brings others closer to the Inner You.

none
so
precious
as
a

Diamond

fur



A stunning
new hip-length jacket
of all-female natural
Canadian wild mink.

J. Diamond, furs
32 East 57th St., New York, N. Y.

GUESS WHAT SIZE?



Here, a nightdress and panties of nylon tricot, that quick-drying, easy-to-pack wonder fabric.
Above: Nightdress in white, rimmed at the top and hemline by nylon net and pretied with a V-line band of lace. Knowingly cut with a deep V-neck, smoothly fitted midriff, a gathered skirt. Sizes 32 to 42. $10.
Right: Panties, cut straight, banded by lace and nylon net at the hem. Sizes 5, 6, 7, $4; 8 and 9, $4.50. Both by Van Raalte; both at Bloomingdale's and at the shops listed on page 230.



Helena Rubinstein's New Hair Cosmetics are Fabulous

When Helena Rubinstein started her fabulous career, it was considered unladylike to wear lipstick—or even face powder. It took years of intrepid pioneering to emancipate our sex from those dreary old taboos, and years more to get us to put mascara on our eyelashes.

Last year Helena Rubinstein attacked another taboo. She decided it was time to teach us how to make up our *hair*. This meant, above all, *color*—for color is just as much the key to beautiful hair as it is the key to beautiful lips and eyes.

Why should anyone disapprove of colored hair—any more than colored nails? No reason, said Helena Rubinstein, who has devoted her life to giving women the *courage* to be beautiful. So she introduced a complete line of hair "cosmetics," and started a fashion which is sweeping America.

First came *Color-Tint Rinses*. Women who would never dream of using *dyes*, started rinsing Helena Rubinstein's enchanting water-color tints into their hair—and looking years younger!

By now, there are no less than *fourteen* of these rinses. They run from the palest silver and gold for blondes, to bright coppery and rust tones for redheads—rich amber and the truest black for brunettes. And for gray and white hair, there are exotic pale blues, smoky blues, and pearly silver tones.

The most welcome news about these *Color-Tint Rinses* of Helena Rubinstein's is that they are perfectly safe. And *temporary*. And fantastically *easy to use*. You just dissolve a capsule in water after your shampoo and *brush* the color onto your hair. That's all there is to it!

There are also Helena Rubinstein *shampoos* which add color to your hair. At the very same time you wash your hair, you can be highlighting it with sparkling *color*. If you're blonde, there's *Blonde-Tone Shampoo* to put wonderful golden glints in your hair—and incidentally wash it so clean it actually *sings* when you brush it.

If you're brunette, there's *Brunette-Tone Shampoo* to add rich, dark depths. And if your scalp is especially dry, there's *Silk Sheen Cream Shampoo* (no color in this one) to help bring it back to normal. All these shampoos foam up beautifully, even in the hardest water. They all remove loose dandruff. And they all leave just the right amount of natural oils in your hair, so that you can *do* something with it once it's washed.

Well, there you are. A newly tinted, shining, healthy head of hair is yours for the asking (every good department and drug store carries these sensational Helena Rubinstein Hair Cosmetics). The prices? *Color-Tint Rinses*, 8 capsules to a box, are only 1.00. *Color-Tone* and *Silk Sheen Cream Shampoos*, each a full 3-months' supply, are just 1.25. For a free booklet giving details of the new hair colors and how to choose them, just write to

©1951 **helena rubinstein, inc.,** 655 fifth avenue, new york 22, n. y.
prices plus tax, except on Silk Sheen Cream Shampoo



HALBE



"Narcissus

These exquisitely hand-set jeweler's pieces are 14 karat gold plate, rhinestones and genuine gold filled balls.

The three sizes of pins can be worn in a variety of charming ways.

Small pin	$ 5.95
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Large pin	15.00
Earrings	12.00 a pair

Jewelry shown actual size

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In Canada: Bond-Boyd Co., 2433 Dufferin Street, Toronto

THE SIZE A POINT





Above: Slip of rayon crêpe, lace-crossed at the top, lace-rimmed at the hem. Planned for slim, average, or full hip widths, for short, medium, long lengths. By Laros. $4; The Broadway. *Left:* An all-in-one made of nylon satin and Darleen elastic, the brassière-top of nylon marquisette. The girdle has a front panel, boned lightly for firm flattening, and the whole closes with a Talon zipper. In sizes 34 to 42. By Poirette, $22.50. At Bloomingdale's.

Dagmar



Jenny

handbags

once again for 1951 fashion academy award winner

For the second consecutive year
Jenny handbags have been awarded
the distinguished Fashion Academy
Gold Medal Award—
every Jenny handbag is a reflection
of this outstanding achievement.



Available in black, navy, brown, tan and the new Tenga Red which was inspired by the Twentieth Century-Fox production "Bird of Paradise". About $12.95.
Slightly higher West of the Rockies.

BRILL & BRILL, 20 West 33rd St., N.Y. 1, N.Y.

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and exquisite fashion in

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FASHIONABLE
FOOTWEAR



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SMARTNESS
AND COMFORT
AT $15.95

(SLIGHTLY HIGHER WEST OF ROCKY MTS.)

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FOR ADDRESS OF YOUR NEAREST TREADEASY DEALER

Treadeasy Broguettes

MADE BY

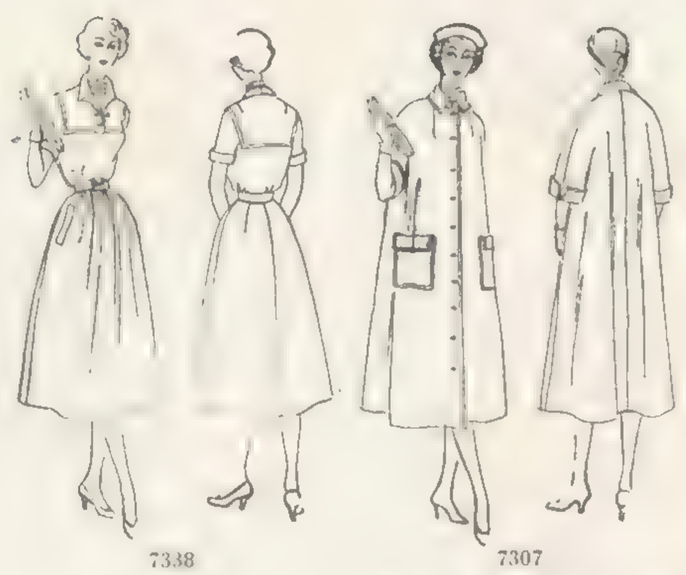
P. W. MINOR & SON, INC. • BATAVIA, NEW YORK

1950 CALIFORNIA WINE AWARDS

In the November 15, 1950 issue, Vogue published the Box Score of the 1950 California Wine awards. The listings as published were (inaccurately) based on the *number of awards* won by each winery. The following is the final score, based on a total of *points* given for award medals: three points for gold medals, two for silver, and one for bronze.

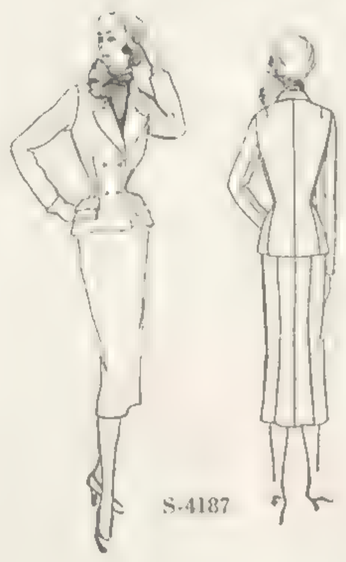
Beaulieu Vineyard ..... 23 points
Inglenook Vineyard Co. ..... 19 points
Louis M. Martini ..... 19 points
Petri Wine Company ..... 19 points
(including 5 points for wines bottled for them under their Signature label, and 1 point on brandy)
Charles Krug Winery ..... 17 points
Italian Swiss Colony ..... 16 points
(including 8 points on brandy and vermouth)
Gibson Wine Co. ..... 13 points
(including 6 points on berry wines)
Almaden ..... 10 points
Cresta Blanca ..... 9 points
Madrone ..... 9 points

Vogue regrets the incorrect impression the previous listing gave, and is glad to publish the accurate guide to fine American wines.



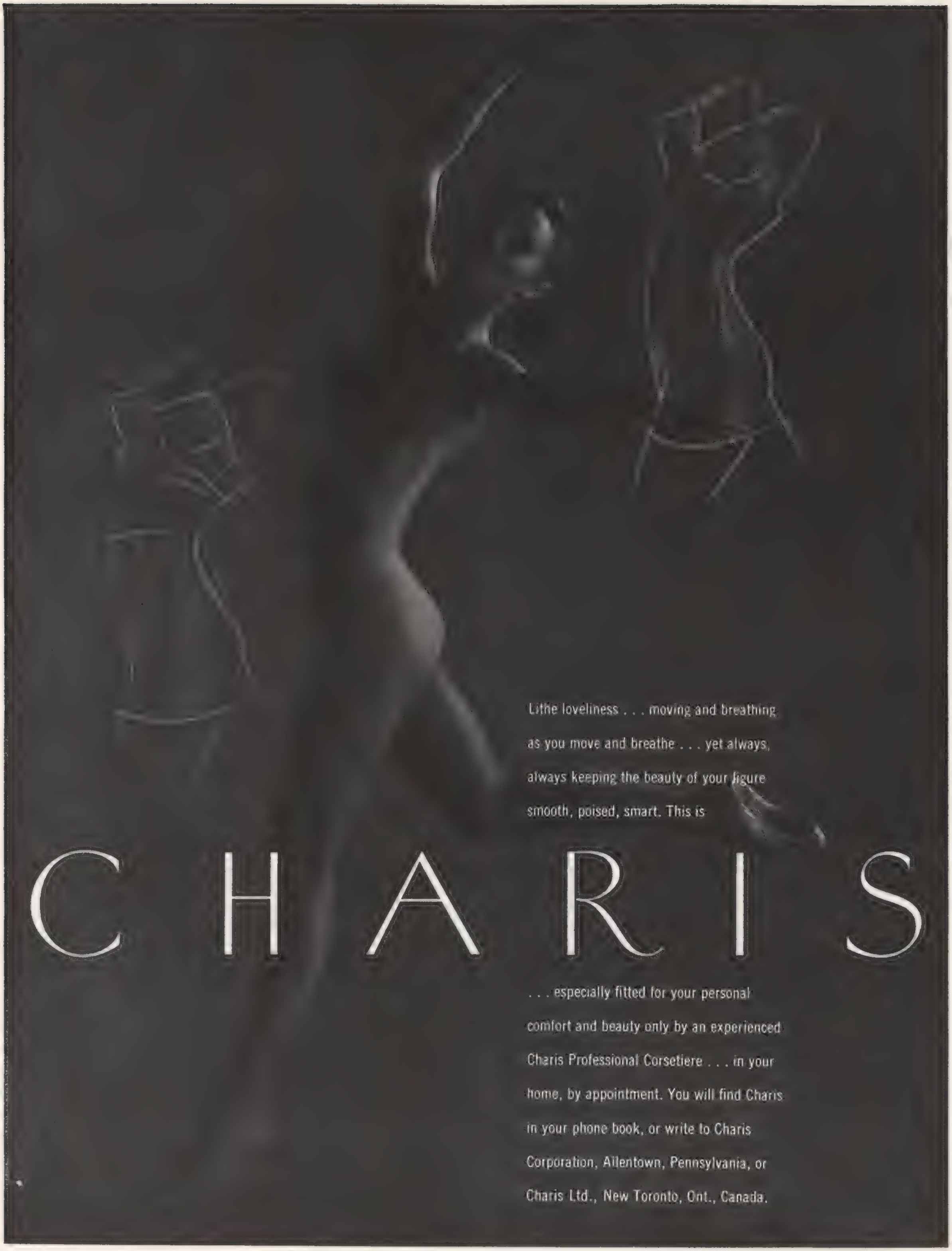
VOGUE PATTERNS

(Other views and sizes of Patterns shown on pages 198-199)



Above, left: Pattern No. 7338, dress. Sizes 12 to 20 (30 to 38). For size 16 (34): with short sleeves, 3½ yards of 39" material; with long sleeves, 4 yards of 39" material. Price, 75c. *Above, right:* "Easy-to-Make" Pattern No. 7307, short-sleeved coat. Sizes Small (28 and 30), Medium (32 and 34), Large (36 and 38). For Medium size: 3⅝ yards of 54" material with 3⅝ yards of 39" material for lining. 75c. *Left:* Pattern No. S-4187, fitted suit. Sizes 12 to 20 (30 to 38), and 40. For size 16 (34): 4⅛ yards of 39 inch material. The price, $1.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.



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Charis: Reg. U. S. Pat. Off.





DISCOVERIES IN BEAUTY



Top, right: A new star in the pressed powder field, now so popular: Tussy's pressed powder compact, Powder-Pat. Available in many shades, delightfully scented. At Lord & Taylor.

Above: Companion oils by Dermetics, to do beauty work while you sleep: Reincarnation, to stimulate; Ageless, a rich emollient to smooth and freshen the skin. Dermetics, 630 Fifth Ave.

Right: The mamma and baby bottles of Shulton's Desert Flower fragrance. The little version holds perfume to carry in the purse; the larger, its cologne counterpart. At Bloomingdale's.

Below: Du Barry's eye make-up carryall in a transparent, purse-like sac with mascara, eye pencil and shadow. Have several kits to blend with different coloured costumes. At Stern's.



MIEHLMANN



CHOOSE THE SHADE OF HAND BEAUTY YOU WANT



New No-Rub-Off Hand Make-up Glorifies Even Red, Rough Knuckles in 10 Seconds

NOW comes an utterly different kind of make-up designed especially for your hands! A natural-looking no-rub-off make-up that glorifies even "Hopeless" hands in only 10 seconds!

No more red, unsightly hands or knuckles. No more "work-worn look" or redness.

Immediately—redness, blemishes and brown spots are toned down and blended out. Age-revealing veins and imperfections are concealed to an amazing degree. Your whole hand is instantly glamorized in a way impossible up to now.

This new creation is called Lady Esther HANDS-UP—A delightfully delicate cream that comes in 4 exquisite colors that enable you to choose the exact shade of hand beauty you desire.

Won't Rub Off On Clothes

HANDS-UP is non-sticky, quick-drying—WON'T RUB OFF on clothes or gloves. Stays on until you wash it off! So it is ideal, too, for neck and shoulders.

Miracle Softening-Action

In HANDS-UP I have added a rare, imported ingredient—concentrated lanolin—for speedy skin-softening action. A new form of lanolin that is 2½ *times richer* than found in hand preparations previously used.

Thus, HANDS-UP not only endows your hands with new beauty instantly—but acts rapidly to *soften* and *smooth* your skin every flattering hour you wear it!

Yes, with my new HANDS-UP, I guarantee you'll never need any other hand preparation of any kind. For HANDS-UP is the first *complete* and *instant* hand-beautifier the world has ever known! . . . At all cosmetic counters. Price $1.00 plus tax.



Lady Esther **HANDS-UP**

4 Flattering Shades

- **PEACH**—delicate finish for the lightest-toned skin.
- **IVORY**—ivory-like beauty for light to medium toned skin.
- **NATURAL**—a flawless look for all medium skin tones.
- **DEEP BRUNETTE**—sun-tawny finish for olive skin tones.



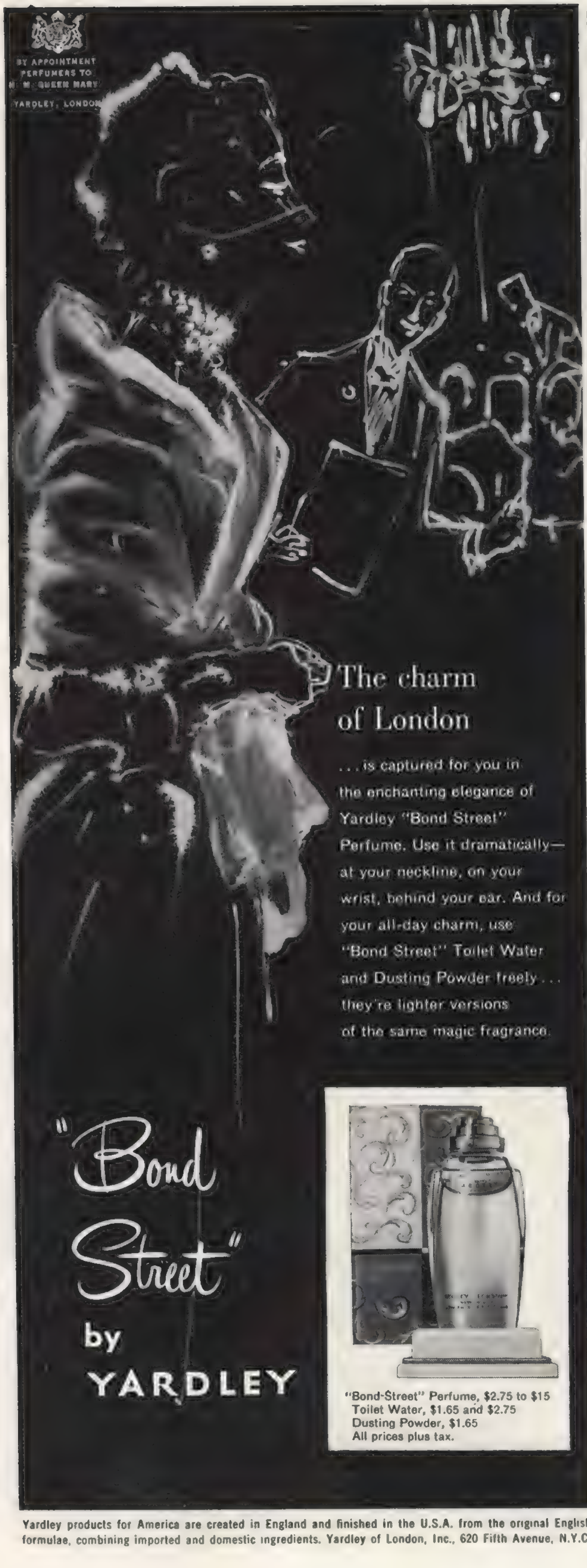
Prove Its Miracle Softening Action Tonight

Tonight, before you go to bed, smooth my new HANDS-UP on your *right hand* only. Note the instant transformation. See how redness disappears, even from knuckles. See how freckles and blemishes are toned down and blended out.

In the morning, compare the difference in the way your two hands FEEL. Notice how much *softer* and *smoother* the *right* hand has become just *overnight!*

This is a positive proof of the DOUBLE beautifying action of my new HANDS-UP: —(1) *Instant* new hand-loveliness the moment you apply it. (2) *Continuous* skin protection and softening every hour you wear it!

Lady Esther, 7171 W. 65th St., Chicago 38, Ill.



Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

EASE A POINT


1

1. Moderate-heeled opera pump of navy-blue calfskin. The petal-like detail, piped in white. By Matrix. $21; Stern's.

2. Calfskin opera pump, navy-blue with a bow at the front, and airy perforations. By Foot Saver. $10; John Wanamaker.

3. Oxford shoe, lightweight in black kidskin. By Tarsel Tred.

4. Moderate-heeled walking shoe of calfskin, with a set-on vamp, leather-tied. By Natural Bridge. $11; Arnold Constable.

5. Suède shoe, navy-blue, with a lowish heel, the vamp piped with red kidskin. By Irving Drew, $14. At Foot Saver.

6. Moderate-heeled shoe in red calfskin, with a cuff on the vamp, perforated to show a white underlay. $13. Foot Rest.

7. Low-cut opera pump of navy-blue suède with a small buckled bow at the side. By Vitality; $16. From Saks 34th Street.

8. Opera pump in brown calfskin, perforated. By Treadeasy. $16; Saks 34th Street.

9. Suède opera pump, high-heeled and navy-blue, with a slice of nylon net inserted at the toe. By Styl-Eez. $12; Selby Shoe.

(All shoe prices quoted are approximate.)


2


6


3

7


4


8


5

9

DesCartes


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Old Gold

NARROLINE

Hat by Mr. John

Fashion's newest color, OLD GOLD, is a beauty treat in our Gossar-deb NARROLINE! Sheer, boneless tissuenet . . . with the famed hip-slimming panel. Pull-on girdle (#18) or pantie (#19). Flair bra with devastating plunge; diaphanous nylon lace and marquisette. A, B cups. Both, also in white.

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THE H. W. GOSSARD CO., 111 N. CANAL ST., CHICAGO 6, ILL.

SPRING: GOOD BEGINNINGS

Suit to check you through the day's calendar; black, grey, and white checked worsted. A point (two, in fact), the double collar. By Len-Craft, $99; Best's.





Box coat, casual, free-swinging answer for city, country. An easy fit over a suit. Of beige wool, with deep, notched cuffs. By Shagmoor, $60, from Bloomingdale's.



Suit, its curving well-cut lines underscored at the pockets, the lapels. Of green brown, and white pin-checked Milliken worsted. By Nathalie Nicoli, $70, from Gimbel's.

BAKER

How ten minutes a day can make you look years younger

The facts about Gourielli's new Estrolar Cream

• When you look in your mirror, do you look in it *honestly?* Do you gloss over the little wrinkles that are beginning to show? The dryness of your skin? The flabbiness of your throat? Do you really see the signs of age that are slowly forming? Whether you see them or not, they are *there.*

Up until a few years ago, you could do nothing about these tragic signs of age. Today you can do remarkable things. Today science has made two important discoveries which can work miracles for your skin. One is the discovery of estrogenic hormones, which you have probably heard about already. The other is the discovery of ozonides, which you are probably reading about for the first time on this page.

What makes your skin age? Have you ever noticed how moist and firm *young* skin is? How clear and smooth it is? As you grow older, your skin loses the youth-giving substances which once kept it young. It becomes wrinkled and parched, because it lacks *moisture.* It becomes discolored and dark because it lacks *oxygen.* Lines appear. Dryness sets in.

What can estrogenic hormones do for your skin? Estrogenic hormones actually increase your skin's ability to *hold moisture.* When your skin regains its former moisture, it becomes firm again. When it becomes firm, the wrinkles (which are due to dryness) fill out. In this way estrogenic hormones can actually help your skin look fuller and *younger.*

What can "ozonides" do? As you know, your skin cells live on oxygen. When you grow older, the amount of oxygen in these cells decreases. Your skin may become sallow and bumpy and flaky.

Now, for the first time, science has found an amazing way to resupply this vital oxygen. Potent little "ozonides" have been discovered, which release true oxygen to your skin. This starts the blood circulating more freely. It helps to drive away the roughness and bumps of age, to heal surface skin irritations quickly and effectively. It helps keep your skin from flaking. It actually tends to give your skin the bright, alive, even color of *youth!*

What can 10 minutes a day do for you? So far only one cosmetic house has discovered the secret for combining these two remarkable youth-giving substances into one remarkable cream. The House of Gourielli—famous for years for its exquisite preparations—has developed Estrolar Cream. It is light, quickly absorbed, and delightfully scented.

Estrolar Cream is absolutely unique. *There is nothing like it.* Gourielli has blended estrogenic hormones and potent ozonides with the finest, richest emollients. Even these emollients *themselves* help your skin look younger. They re-supply the necessary oils which your skin has started to lose.

The very best way to apply this remarkable Estrolar Cream is to *massage* it in well. This works the youth-giving substances deep, deep into your skin. Your massage will only take you 10 minutes a day. *But you must be faithful about it.*

How to apply Estrolar Cream. First cleanse your skin thoroughly (Gourielli's Deep Emulsion Cleanser is especially good for this). Then cover your fingers with Estrolar Cream, fold them over your chin, and start "winging" them over your face. The most important thing about your massage is to concentrate on the age-betraying areas—your laugh lines, your forehead, your eyes, and your throat. These diagrams will show you how to do it.



The expression lines from nose to mouth. Puff out your cheeks, and pat Estrolar Cream upwards from mouth to nose.



Forehead lines. Place both your hands between your eyebrows, smooth Estrolar Cream up and out toward your temples.



Outer eye corners. This is where crow's feet gather. Fingerprint Estrolar Cream on lightly, continuing it down under your eyes.



Heavy jowls. This is an especially vulnerable spot. Massage Estrolar Cream in thoroughly, patting with an upward lift.

30 days will show results. If you follow this Estrolar Cream treatment, you will notice astonishing results after less than 30 days (normally you should begin to see results in *three days!).* Your skin will look fuller and firmer. It will actually become *lighter.* It will glow with a new warmth and aliveness. You will feel as if *ten years* had been taken off your age!

If you write to Gourielli, Inc., 16 East 55th Street, New York City—they will tell you where you can buy this amazing Estrolar Cream. It costs 5.50 for a thirty-day supply. But it is worth many, many times that. *prices plus tax.*

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1

THE TWO-PART ALL-IN-ONE:

long-line brassière, waist-high girdle. Excellent new way to a smooth long torso, neat waistline, neat hips.

1. Nylon brassière, white lace over pink marquisette, elastic gores; $10. Brassière hooks to white nylon girdle, made of panels of marquisette and elasticized satin, $22.50. Both by Warner, at Best's.



2

2. A brassière of airy pink nylon, with long lines, divided with a satin V, $6. "Pull on" girdle, the nylon satin panels woven with Lastex. $12.50. Both by Bien Jolie, at Saks Fifth.

3. Sheer white nylon taffeta brassière and girdle. The long-lined brassière by Formaid; $6. The girdle with elastic inserts, by Lasticraft; about $7.50. Both, Woodward and Lothrop.



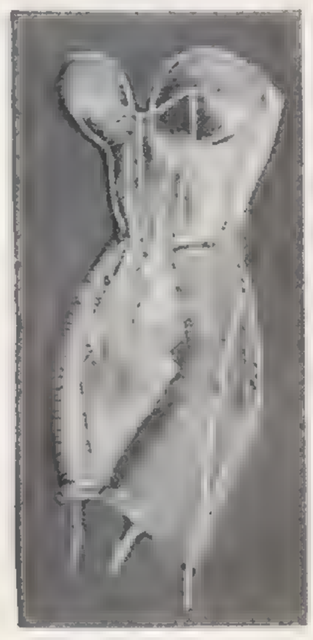
3

4. Nylon taffeta brassière and girdle. Brassière partly batiste woven with Lastex. By Bali, $5. Girdle with elasticized panels, Talon zipper. A Smoothie Controleur, $18.50. Both, Altman.

5. Brassière of nylon marquisette and rayon satin, by Edith Lances, $12.50. Girdle of elasticized silk chiffon with silk batiste panels; Talon zipper. By Character, $39.50. At Saks Fifth Ave.



4

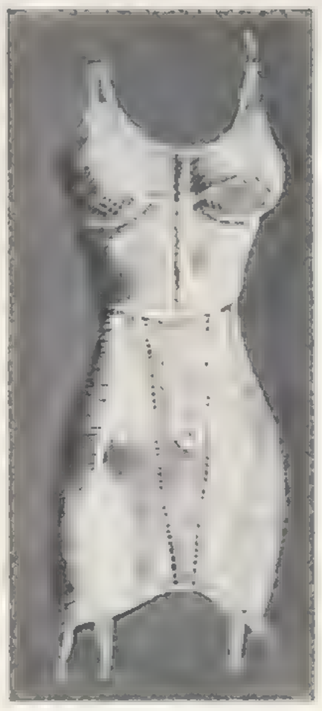


5



6

6. Nylon-and-rayon satin brassière, reinforced with a lining; elasticized satin band at back: hooks in front, $6. Girdle of rayon satin and nylon net, $13. Both by Flexees, at Gimbel's.



7

7. White nylon taffeta long-line brassière, $4. White nylon taffeta girdle, appliquéd with bow knots; high waisted, has four panels of power net, $18.50. Both by Formfit, at Bloomingdale's.

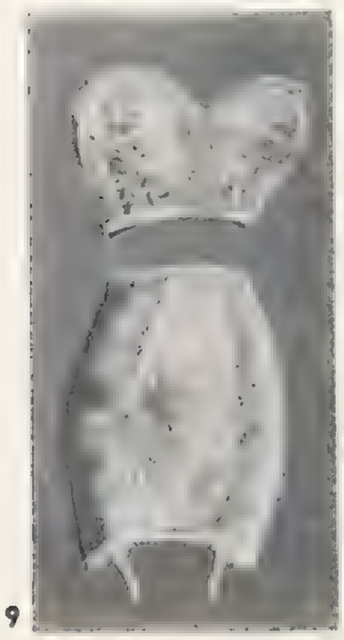
DIVIDED EXCEPTIONS



8

8. For the lithe figure, a brassière of white nylon lace, by Maidenform, $5. The girdle made without seams or bones: of fabric fused with Latex. By Playtex, $7. Both, Bloomingdale's.

9. Medium-length brassière of embroidered white nylon, elasticized panels, $6. White elasticized nylon girdle; the front panel, marquisette, $7. Both, by Munsingwear, at Lord & Taylor.



9

SKETCHES BY DE MARSAN



"I Shall Try To Be A Good Child . . ."



Armandino's entire family perished in a bombardment. He was found wounded but still alive, in his dead mother's arms . . . he had lost his right arm up to the shoulder, and several fingers of his left hand. For years he wandered homeless and hungry.

Yet Armandino faces life with a smile. Now in a Plan colony near Rome, he writes to his American foster mother:

"Your dear letter is a dear company for me; I read it over and over again, always. Do you know I am beginning to do well at school? I can make the little accounts by myself and solve all the four operations. Only in reading I limp. But I promise to do better. I shall try to be a good child, you will see."

Wherever war has struck, thousands of brave hearts like Armandino's are beating in little maimed bodies, waiting and hoping . . . You alone, or as a member of a group, can help these children by becoming a foster parent, or by contributing funds for plastic surgery, artificial limbs, glass eyes. As a foster parent you will receive a case history and photograph of your child. Your child is told clearly how he is being helped and that you are his foster parent. Children thus feel that they have a friend, rather than someone who is just giving them charity. Correspondence through our office is encouraged, so that you can ask the child questions about health and welfare that you would want to know if these were truly your own children.

The Plan is helping children of fourteen different nationalities—in Greece, France, Belgium, Italy, Holland and England. By aiding these children you are working for the greatest aim of all—for peace.

The Foster Parents' Plan for War Children does not do mass relief. Each child is treated as an individual with the idea that besides food, clothing, shelter and education, the child will live in a homelike atmosphere and receive the loving care that so rightfully belongs to childhood. Your help can mean and do so much, won't you give it—TODAY?

Contributions Deductible From Income Tax.

Edna Blue, *International Chairman*

Partial List of Sponsors and Foster Parents

Nancy Craig, Mary Pickford, Mrs. William Paley, Mr. and Mrs. Fredric March, Ned Calmer, Joan Bennett, Helen Hayes, Edward R. Murrow, Larry LeSueur

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LO 4-6647
55 W. 42nd St., New York 18, N. Y.
In Canada: P. O. Box 65, Station B, Montreal, Que.

A. I wish to become a Foster Parent of a War Child for one year. If possible, sex.....
I will pay $15. a month for one year ($180). Payment will be made monthly ( ), quarterly ( ), yearly ( ). I enclose herewith my first payment $.....

B. I cannot "adopt" a child, but I would like to help a child by contributing $.....

Name.....

Address.....

City..... State..... Date.....

Contributions are deductible from Income Tax

FIFTY TO YOU

(Continued from page 169)

of nursemaids—French, Polish, Russian, Italian, Swiss—was a study in international relations as involved and inexplicable as those which darken the diplomatic horizon today. The children, of course, lived triumphantly through it all, as children do; but I confess there were times when my own survival seemed to me in grave doubt. Looking back now, I find it is the palaces of Venice I remember and not the ptomaine; the *pollaiuolos* and and not the pediatricians of Florence, the sails of Douarnenez instead of the smells. Switzerland comes back as all clear air, snow peaks, and cow bells; Sicily as tawny Greek temples, blue sea, almond blossoms, and Etna. In the slanting sunlight of memory, even the corn fields of Illinois have assumed an amber, late-afternoon glow; and as for Italy, that is all Claudes and Poussins, painted imperishably across the back of my mind.

Our rapid succession of houses on both sides of the Atlantic emerges much less picturesquely, and makes me wonder how we managed to have so many, for in less than a decade and a half, there were twenty-four of them, and as odd a collection of neo-Gothic and nondescript, of early Tuscan and Alpine gingerbread as ever befell anyone. But now, for the unprecedented interval of ten years—and to our own utter astonishment—we have "stayed put" in a serene old house of remote Palladian ancestry, surrounded by great old trees and flat, green lawns in one of the flattest sections of New Jersey. Here, in the quiet midst of a Quaker community, remarkably little ever happens, and the even tenor of life is exceeded only by that of the landscape.

One day flows imperceptibly into another, and our ark, after pitching so long in strange waters and over the unresting sea, rides at last on an even keel. The children have been sent off to boarding-school and college in the fond if futile hopes of having them acquire an education; and except for small ripples caused by the in-rush of offspring and schoolfellows for week ends and holidays, or a brief return of the old migratory impulse on our part, life is a millpond in whose placid surface I catch occasional glimpses of an aging reflection that seems to be mine.

"Life," said a gaunt widow with a reputation for being clever—"life is a perpetual toothache." In this vein the conversation went on: the familiar topics were discussed of labour troubles, epidemics, cancer, tuberculosis and taxation. Near me there sat a little old lady who was placidly drinking her tea and taking no part in the melancholy chorus. "Well, I must say," she remarked, turning to me and speaking in an undertone, "I must say I enjoy life. . . . When I enjoy things," she went on, "I know it. Eating, for instance, the sunshine, my hot-water bottle at night. . . ."

I have a great predilection for this little old lady. She knew something it takes fifty years to learn—what she was enjoying and when. She knew (and so do I) that in the most high and palmy state of youth no pleasure was ever more perfect than (for example) the perfect pleasure of a hot-water bottle, a bed, and a book. Besides (as this little old lady was plainly aware), it's impossible to taste the delicate taste of tea and the bitterness of life at the same time.

Contentment not to be skimmed over

Then "the compensation of growing old was simply this; that the passions remain as strong as ever, but one has gained—at last! the power which adds the supreme flavour to existence—the power of taking hold of experience, of turning it round, slowly in the light." That was what Montaigne meant when he wrote: "I meditate upon any cause of contentment, I do not skim over it; I take its soundings and bend my reason to give it welcome." And unwilling to let even sleep wholly escape him in insensibility, he used to have it interrupted so as to "gain a glimpse of it," to feel the soft pleasure of gliding into slumber, the inexpressible sweetness of repose.

And the seventeenth-century Chinese poet, Chin Shengt'an, was presumably not mad but merely middle-aged when, with great delight and assiduity, he sat down and wrote—about nothing at all. The minor ecstasies of his "thirty-three happy moments" would almost certainly have escaped him without the spectacles of middle age to bring them into focus.

Unconvinced as I am of my years, I can not deny that my mind is tinged with some of these suspicious doctrines. Not infrequently I catch myself thinking (for all the world like that fatuous Chinese poet), "Ah is this not happiness?" Little things—"the delicious faces of children." old china, firelight and candlelight in conjunction, certain flowers, the sound of steady rain at night are more than likely to have this effect; and tea is almost infallible.

Reading, like gardening and writing, like a taste for tea and early retiring, seems to be another of those habits that grow more fixed—and give more delight—at fifty. Like Charles Lamb, I find I can read almost anything—anything, that is, except timetables, almanacs, thrift tracts, scientific treatises, population essays, *Paley's Moral Philosophy*, and Hume and Gibbon and Hegel.

"Reading in youth," says a Chinese proverb, "is like glimpsing the moon through a crevice, in middle age like seeing it from a courtyard, and in old age like viewing it from a terrace." However that may be, I notice, not without amusement, that all my heroines have suddenly become middle-aged; there isn't one under forty. And dull as this undeniably sounds, they have never been so fascinating. The Elizabeth Bennets, the Fanny Prices, the Zuleika Dobsons—all those fair young creatures whose adventures I used to follow

(Continued on page 225)

FIFTY TO YOU

(Continued from page 224)

with such interest, are comely and charming, of course, but callow. They are, if I may say so, immoderately, irremediably young.

Heroines of a certain age

For my part, I much prefer those women whom age could not wither nor custom stale—Cleopatra, Catherine the Great, Madame Curie—women who helped make history or who, during their triumphant middle years, emerged from the constricting chrysalis of youth to bestow on the world some remarkable contribution to statesmanship, to literature or science.

There is Lady Mary Wortley Montagu, intelligent, eccentric, courageous eighteenth-century aristocrat who, in spite of opposition, prejudice, and superstition, introduced vaccination into England from Turkey and made it possible to check for the first time the widespread ravages of smallpox. And there is Florence Nightingale—not the youthful "lady of the lamp" of popular legend, but the indomitable middle-aged invalid who from her couch revolutionized hospital architecture, established a new era in nursing, and taught the entire British army for the first time the rudiments of health and hygiene. There are George Eliot and George Sand; Madame de Sévigné, Madame du Deffand, Mrs. Thrale, and endless others.

What youthful Emma or Fanny can hold a candle to such heroines as these? I like to lie in bed and read about their lives—so ripe in years, so rich in achievement. They fill me with ambition, thrill me with the possible triumphs of fifty, urge me on to emulation. And determined to follow in their illustrious footsteps, I resolutely pull my pink dressing-gown round me and—go on reading.

"If Minerva offered me a gift and an option," wrote Emerson in his journal, "I would say, give me continuity. I am tired of scraps. . . . Away with this rag bag of ends and tufts of brocade, velvet, and cloth of gold; let me spin some yards or miles of helpful twine, a clue to lead to one kingly truth, a cord to bind wholesome and belonging facts."

However it may be for a man, a woman, if she follows her natural bent, needs harbour no hope of continuity. For her, life is unavoidably, inevitably, and everlastingly a rag bag, not of bits of brocade, velvet, or cloth of gold, but of more homely stuffs—children's blue jeans, checked dish towels, and old gardening attire—odds and ends of this and that, pieced and fitted together as they come. But with luck and skill and patience, did not the odds and ends gradually, like the patchwork quilts of our grandmothers, take on a prosy pattern; did not eventually some staid sunburst or wreath in the primitive manner emerge? And was not this as becoming a laurel crown as any of the dry and dusty garlands the world might offer instead?

Now that fifty years have crowned my brow (and there seems to be no doubt about it), the revolving planet I inhabit goes on gaining speed and whirling so rapidly and unremittingly through space that the hours, days, months, years flip past like cards in the hand of a conjurer and leave me wondering where they've gone. But meanwhile it's the cook's day off, and company coming, and my cheque-book recalcitrant once more, and the Tonsil Clinic at two and—there goes the telephone again. And there goes Time, carrying me relentlessly with it, albeit a little to the rearward, like Alice in the Red Queen's wake.

This, then, is fifty. Youth's proud livery might be a tattered weed, and summer's green all gathered up in sheaves, but one's identity is still indistinguishable from that vanished ghost of the past, one's character as stubbornly unamenable to reform. And as for one's education—what was the earth's circumference, the square root of anything, the principle of nuclear fission, a solution of the world's problems, a plausible explanation of the universe? Fortunately, however, my convictions about culture—first ancestrally, then academically inclined—have simplified of their own accord. And Emersonian as they now sound, since it is one of those little daily miracles we have been discussing that any wisdom of the past immediately becomes the property of anyone who wants to appropriate it, I quote what follows, not as Emerson's but as my own: "The secret of culture is to learn that a few great points steadily reappear, alike in the poverty of the obscurest farm, and in the miscellany of metropolitan life, and that these few are alone to be regarded—the escape from all false ties; courage to be what we are; and love of what is simple and beautiful; independence, and cheerful relation, these are the essentials—these and the wish to serve—to add somewhat to the well-being of men." All of which I firmly believe but have not much followed.

And so to bed—with a book and a hot-water bottle.

VOGUE, MARCH 15

The news in gloves...bags...
jewellery...scarfs...stockings...
belts...fashions to wear with them.



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"Banff Springs is a mountain paradise nestled in the heart of this sky-high world. The children hiked, played tennis, swam in indoor and outdoor pools. John and I golfed on one of the world's finest courses...danced every night. Together we went on picnics...trail rides...camera trips. The service was excellent.

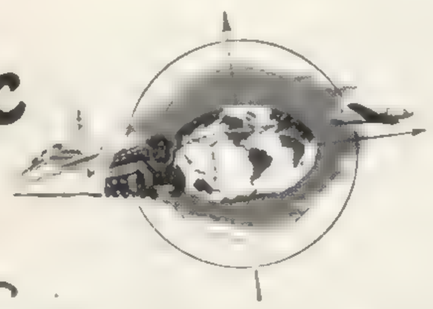


"At Lake Louise (only 40 miles from Banff) more thrills awaited us. We swam in a glass-enclosed pool (heated to 70°)...tramped mountain trails...photographed wild elk...enjoyed superb meals. Nearby were the Columbia Ice Fields and Victoria Glacier... Valley of the Ten Peaks! Truly, it was the vacation of a lifetime!"

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MEMORABLE FOOD

MEMORABLE food, sometimes plain and sometimes intricate, is linked for most of us forever with a place, a person, or both. Perhaps, at a garden breakfast before the Kentucky Derby, unpeeled, sliced tomatoes, sprinkled with fresh dill, and served on huge wooden salvers. Perhaps Nantucket quahaug chowder, day-old, eaten after a foggy ride at midnight from 'Sconset. Or, in Switzerland, freshly peeled figs, wrapped in near-transparent slices of Westphalian ham, eaten on the *quai* at Geneva.

Or, in Pago Pago, William Powell remembers a dessert—chocolate ice cream with a sauce made of strong Italian coffee, cognac, and melted marshmallow.

Perhaps in Shanghai, Chinese pork, with toasted shells of olive pits, to give a bitter, crackle taste. Perhaps the canapé called *Schlemmershnitte*, made of caviar, raw meat, and chopped onion at Luchow's in New York. Perhaps Quiche Lorraine, puff paste surrounding a cheese and ham soufflé, served with a bitter green salad on a cool Long Island day. Or sliced mangoes in champagne on a hot day in New Delhi.

Tennessee Williams remembers the Risotto con Funghi, the Chicken Cacciatore, and the fresh figs with cheese that he ate throughout Italy, superb at "Papagallo's" in Bologna.

Howard Dietz has a nostalgia for a spiced, garlicky sauce, ladled extravagantly over boiled fish, potatoes, and carrots and hard-cooked eggs, all eaten in a sixteenth-century house on a hillside at Aix-en-Provence.

Mrs. Charles Marshall never has forgotten the taste of quail for lunch during a day's hunting on a Florida plantation—the birds wrapped in bacon and a lettuce leaf and then roasted on a spit over a charcoal fire. Mrs. Albert Lasker remembers the ravioli and a cake frosted with candied fruit at "San Francisco," that little Parisian restaurant, barely holding two dozen clients.

Mr. Gilbert Miller's great meal was just three courses at the "Côte d'Or" at Saulieu; quenelles of lobster, steak broiled and basted in wine, and fresh fruit compote with a touch of liqueur. Mr. and Mrs. William Grant will always remember "The Twelve Apostles," tucked away in a courtyard in the oldest part of Verona, where they had chicken in casserole, with noodles, mushrooms, and a wine sauce, all with a dry, white wine.

Madame Benjamin de Bonilla remembers the compote of fresh figs, the pompano, at "Prendes," in Mexico City. Richard Myers remembers dinner at "Scarlet Thicket," the Pennsylvania farm of Mr. and Mrs. John Cross: jellied beef consommé, served with Madeira; chicken tarragon, made from the famous recipe of "Chez le Père Bise" in France, and a compote of strawberries, raspberries, and kirsch, with cocoanut cakes. Everyone has memories of food, with nostalgia the unsurpassed sauce.

Risotto con Funghi

(Rice with mushrooms)

1½ to 2 cupfuls of sliced mushrooms
2 cupfuls of rice
1 or 2 onions
8 tablespoonfuls of butter
2 cupfuls of grated cheese
4 tablespoonfuls of beef marrow
3 cupfuls of good beef or chicken stock
Salt and pepper

Put 4 tablespoonfuls of butter and the beef marrow in a deep frying pan, and when hot add the chopped onion and cook till it begins to brown. Add 1½ to 2 cupfuls of sliced mushrooms and cook for 5 minutes. Then add the rice, stir well, cook for 15 minutes, add the boiling stock, the salt and pepper, and mix all well.

Simmer gently for 20 to 30 minutes, stirring occasionally and just before serving sprinkle with the grated cheese and 4 tablespoonfuls of melted butter.

Quail

The quail is lightly brushed with butter, and sprinkled with salt and pepper. Strips of bacon are laid across the breast and tied, and the bird is put on a spit over a fire of charcoal briquettes. It is turned slowly and is cooked until golden brown which usually is about ½ hour.

Often served with the quail, tomatoes and large hominy which is sold in glass jars. The hominy is slightly sautéed in butter and generally seasoned with salt and pepper. The tomatoes are very simple, too. Take a can of tomatoes, put them in a skillet, season with salt and pepper, add about ½ cupful of brown sugar and a cupful of cream. Let simmer until it is a warm, pinky brown.

Eaten together, the quail, hominy and tomatoes make a heavenly combination, particularly when sitting under a live oak tree, festooned with Spanish moss, and looking across a little pond to a grove of magnolias. The horses, dogs, dog-wagon pulled by giant mules form a background for the Negro game-keepers who laugh and talk as they cook their lunch.

Pompano Papillot

(From "Prendres" Restaurant in Mexico City)

Parmesan cheese
Butter
French Mustard
Pompano

Make a paste of the Parmesan cheese, butter, and French mustard and put the paste on the pompano. It is then wrapped in wax paper and put in a moderate oven for about 20 to 30 minutes.

Pollo in Umido con Polenta

(Chicken with mushrooms)

1 broiler (3 to 4 pounds)
Olive oil
4 whole sage leaves
½ pound of mushrooms
2 pounds of fresh tomatoes (the small, pear-shaped ones, if possible)
or
2 cans of whole tomatoes with their juice
A handful of very ripe black olives (optional)
Salt and pepper

Cut the chicken into about 8 pieces; wash and dry them. Place in a frying pan with enough sizzling olive oil to just cover them. Stir and turn constantly until a light golden-brown. Add the sage leaves and season with salt and pepper. Add the mushrooms which have been peeled without washing, then sliced. Remove from the fire. Cut the tomatoes into pieces and place in a deep saucepan. Let them simmer with 1 cupful of olive oil. When the liquid has been absorbed by the tomatoes, add the chicken and mushrooms from which the sage leaves have been removed. Let them simmer together over a very low fire for about 10 minutes.

This "humid chicken" can be served with noodles, but in northern Italy it is usually served with a mush made of coarsely ground corn meal called *Polenta*. The making of *Polenta* is really an art and every family has a different recipe evolving from the basic theory that *Polenta* must be cooked in a copper kettle.

Polenta

Fill a copper kettle about ⅔ full of water with salt added. Bring to a strong boil. Stir in the corn meal a little at a time, stirring constantly with a long handled wooden spoon (Polenta spits when it starts to boil.) The corn meal should fall into the water like a gentle rain. When the mixture has the consistency of a thick sauce, stop adding corn

(Continued on page 227)

MEMORABLE FOOD

(Continued from page 226)

meal and continue to stir until the mixture is free of any lumps. The Polenta is done when it detaches itself from the sides of the kettle leaving the inside perfectly clean. It is removed from the kettle by turning the kettle over and must come out in a solid block, but must not be hard. Let cool for a few minutes, then cut with a wooden knife. The theory is that it must never be touched by metal, and Polenta experts believe that only the string of a violin (no matter what note) will do. In Northern Italy a large portion of Polenta is placed on each plate, then the chicken in its thick gravy heaped on top of it. The final touch is grated Parmesan in a thick coating which the waiter grates from an aged cheese over the dish.

Lobster Quenelles

(From Restaurant de la Côte d'Or, Saulieu, France)

1¾ pounds of Lobster
Salt and Pepper
Hot oil
¼ cupful of brandy
¾ cupful of sherry
2 cupfuls of cream
2 tablespoonfuls of butter

Cut a live lobster weighing 1¾ pounds into six pieces. Salt and pepper them, and sauté them in hot oil and butter over a brisk fire, until the pieces are nicely coloured. Remove the excess fat from the pan, pour over the lobster ¼ cupful of good brandy and blaze. Add ¾ cupful of sherry and let the sauce reduce a little. Add 2 cupfuls of cream, and let cook for about ½ hour.

Remove the pieces of lobster and take out the meat from the shell. Combine the lobster coral and tomalley with 2 tablespoonfuls of butter and stir into the sauce. Let the sauce come to the boil, strain, and correct the seasoning.

To make the quenelles: Pound or grind 1 pound of the flesh of pike or striped bass in a mortar until it is reduced to a fine paste. Add the whites of two eggs, one at a time, working vigorously with a pestle or a wooden spoon until well combined. Strain it through a fine sieve and place it in a saucepan over cracked ice and let it stand for 3 hours. Then gradually incorporate 3 cupfuls of fresh heavy cream, working with caution and keeping the saucepan on ice. With the aid of a spoon, form *quenelles* or small balls, and drop them into boiling salted water. Let them poach without boiling for 8 to 10 minutes. Arrange the *quenelles* in a timbale-shaped serving dish, garnish with the medallions of lobster and lightly sautéed mushroom caps. Pour the sauce over all and decorate with slivers of truffles

Steak Marchand De Vin

(From Restaurant de la Côte d'Or at Saulieu, France)

¼ cupful finely chopped shallots
½ teaspoonful of cracked pepper
A pinch of thyme
¼ bay leaf
½ bottle of good Burgundy
¾ cupful brown sauce
½ teaspoonful of lemon juice
½ cupful of sliced marrow
4 thick steaks

Put into a saucepan ¼ cupful finely chopped shallots, ½ teaspoonful cracked pepper, a pinch thyme, ¼ bay leaf, and ½ bottle of good Burgundy. Let this sauce cook until it has reduced to ¾ its volume. Add ¾ cupful brown sauce and let cook slowly for ½ hour. Strain and finish it with ½ teaspoonful lemon juice and ½ cupful sliced marrow. Let the marrow heat through for a few minutes until it is just blanched.

Grill 4 thick steaks to your taste, pour over the sauce and serve.



MARCH 15 VOGUE
Complete Paris Report







ALPHABET OF FASHION

THE second edition of our Alphabet of Fashion (the first appeared in the February 1, 1951 issue): a guide to some of the names and phrases you will see in this issue, and in coming ones.

A—Alpaca. The hair of the alpaca, a llama of Peru. In fashion, this long, fine hair is woven alone, or combined with cotton or wool, to make coats, dresses. The term is also used to describe a silk or rayon fabric, so called because it resembles the wiry texture of the true alpaca. See page 195.

B—Batiste. One of the most delicate fabrics, usually cotton—but can be silk or wool, too—used for handkerchiefs, baby clothes, underwear (see page 182). Named for its inventor, Jean Baptiste, a French weaver.

Barathea. Soft, closely-woven fabric with a pebbly weave. Can be of silk or rayon, or these fibres combined with cotton or worsted. Used for neckties, dresses, suits. See page 151.

C—Ciro. Fashion has two of them. One, a manufacturer of sport clothes; the other, a retail jewellery shop; both in New York. This latter Ciro not to be confused with Coro, a jewellery manufacturing house famous for its coloured stones, its pseudo pearls.

D—Denim. One of the sturdy, close-woven cottons, originating in Nimes, France: *de Nimes*, from Nimes, becomes "denim." Its desirable faded look comes from using white filling yarns with the coloured warp yarns.

Dessès. The last name of the Parisian couturier, Jean Dessès, an Egyptian-born Greek, is a matter of controversy. The French pronunciation is Dess-ay, but Dess-ess is equally correct.

E—Enka. Trade name for the viscose process rayon yarn made by the American Enka Corporation.

F—Full-fashioned. Not dressed in the latest style from top to toe, but a term used in stocking and underwear manufacture meaning: knitted to conform to the body contour, by dropping stitches as the contour narrows.

G—Grès. The name of the French custom-made house is pronounced Grey (to rhyme with tray). Its designer is Mme. Alix, who used to have a designing salon under her own name.

Gabardine. A weave of cotton, or wool, or rayon, or a mixture of these, tight and firm, with a fine diagonal rib. Takes its name from the Spanish word meaning "protection against the elements."

H—Heller. There is a pair of them in the fashion world: Sidney Heller, the president of a blouse-manufacturing house of the same name; William Heller, a manufacturer of wool and rayon jersey.

I—Iris. Flower? Colour? Goddess? Coloured part of the eye? Specifically, in fashion, the name of a house that designs beautiful nightgowns, underwear, including wonderful batistes. See page 182.

J—Juilliard. A fabric house noted for its beautiful woollens. Don't get it mixed up with Jacquard—a type of loom, named after its inventor, Joseph Jacquard, for weaving raised patterns such as damask, brocade, tapestry.

K—Knize. Not "Nyze" but "K-nee-za." with the stress on the second syllable. Men's and women's tailor in Paris and New York.

L—Laton. U. S. Rubber Company's name for their very fine, very soft, elastic yarn used for inserts in stockings, underwear.

M—Molyneux. In England (Captain Edward Molyneux is English) they say Mollynewx; in France, they say Moe-le-ner, with the "r" silent. Captain Molyneux has recently closed his Paris and London salons, because of illness. His fabulous collection of art masterpieces will be shown in the National Gallery in Washington sometime this spring. His Paris salon and workrooms have been taken over by the French designer Jacques Griffe (rhymes with "brief").

N— See K.

O—Omar Kiam. Not the Persian poet with the jug-of-wine fixation, but an American dress designer for a New York manufacturer called Ben Reig.

Ombré. Shaded or graduated colour, usually going from light to dark tones in one range; as, cream to dark brown, flesh-colour to red (see page 157).

Ottoman. In fashion, a fabric, not a footstool. Of heavy ribbed silk or rayon with larger and rounder ribs than faille, used for coats and dresses.

P—Pima. Rhymes with Lima (Peru), a long-staple cotton, grown in Pima County, Arizona, developed from Egyptian cotton seeds. Used mostly for weaving fine cotton broadcloths.

Q—Questions. The questions about fashion we hope you will send in to Vogue's Alphabet of Fashion, 420 Lexington Avenue, New York 17, N. Y., which we will try to answer in coming editions of this column.

R—Richelieu. Not the seventeenth-century French cardinal, but the trade name of one of America's oldest, fine pseudo pearl houses, Joseph H. Meyer.

S—Scotch grain. Term applied to a heavy durable, chrome-tanned leather, usually cowhide, with a pebbled grain. See page 194.

Souffle de soie. In French, literally puff or whisper of silk; in fashion used to describe a very airy, delicate silk type of marquisette. See page 156.

Straw. There are lots of them. (Research has not yet determined which one broke the camel's back.) Here, a few defined, that appear often on our hat pages.

Baku. Fine, light, dull-finish straw, made of fibres from palm trees that grow along the coasts of Malabar and Ceylon.

ALPHABET OF FASHION

(Continued from page 228)

Balibuntl. Smooth, glossy straw woven of buntal, a white Philippine fibre obtained from unopened palm leaf stems.

Leghorn. Delicately woven straw made from a kind of wheat grown in Tuscany. Cut green, bleached, woven by hand in Italy. Named from Leghorn, Italy, whence first exported.

Milan. Tightly woven straw that takes its name from Milan, Italy, where it is manufactured.

Panama. The leaves of the jipijapa, palm-like plant of Ecuador, are used for this hand-plaited straw. Named for Panama, the centre of distribution for it.

Toyo. Made in Japan. Okinawa. Formosa, of straw woven from Cellophane-coated rice paper. Gets its name from the Japanese word meaning paper. Is shiny, smooth, similar in weave to Panama.

Tuscan. Yellow straw woven from the tops of bleached wheat stalks. Seen mostly made up in lacy designs. Named for Tuscany, Italy.

T—Titche-Goettinger. Department store in Dallas, pronounced Tych Get-in-jer.

W—Whipcord. A worsted fabric with a diagonal weave, with strongly marked round cords that can be extremely narrow or as wide as ⅛ inch. Used for dresses, suits. See page 152.

X—Vogue's Diet X, perennial formula for correct proportion, still available in booklet form. (Send 10c to Diet X, Vogue, 420 Lexington Avenue, New York.)

Y—Young sizes. An expression we use to describe dresses in odd-number, or junior, sizes: 9 to 17, as opposed to 10 to 18.

Z—Zut. Popular French expletive, usually used with "alors." Also the name of a high-keyed perfume by the Italian-born French designer, Schiaparelli (Ska-parelly).

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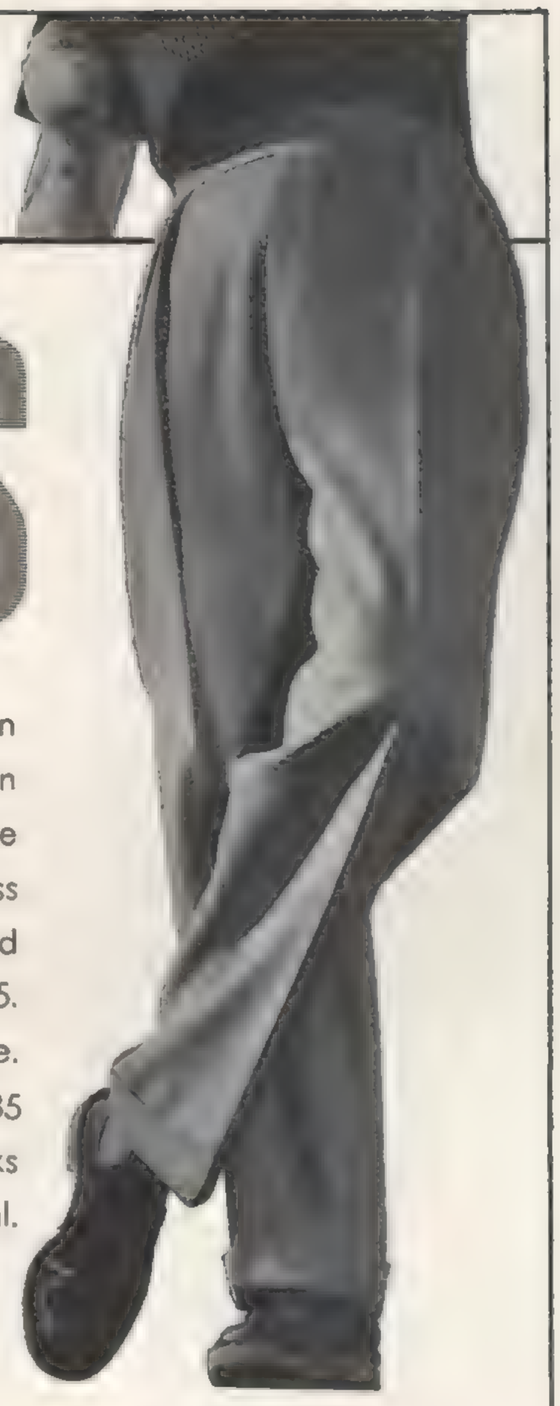
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"CAN DO."

BY CAROLINE DUER

THIS is the answer of the able and amiable Chinese houseboy to any command he is going to obey. In my mind, however, it is the attitude induced in a reluctant body by a brain dragooned from childhood, first to accept, and then to give, orders.

Your comfortably lazy length is relaxed in bed after breakfast—supposing you have had your morning tea and toast (or orange juice and coffee) on a tray. Perhaps you have not slept very well. You say to yourself, in an easy, settling-down sort of way, "I don't really *have* to get up. Why should I? There is nothing that *must* be attended to at once." And then those two little dominating words make themselves heard, floating up from the depth of an uneasy consciousness. So you get yourself up and into your bath, you dress and go about your business. "Can do!" And, aggravatingly enough, nine times out of ten you feel the better for it. There was plenty of gas in the machine. You only needed to take the brake off.

Some of us prefer to take off the brakes, and some of us like to clamp them on. Oh well, where would modern psychiatry be if we all functioned with common sense—if we all chose to be as well as we know how, instead of as ill as we are able to think ourselves? But once started on that path it is astonishing how interested we can become in the labyrinth. A breath of outside air we feel would shatter us!

I apologize for two clashing metaphors in the same sentence and begin a new one.

Why should it be interesting to think we can't function? Does it make us more important to ourselves or to others? Watching those who enjoy poor health I imagine they feel in a way ennobled, raised a little above their fellows by the fact, or fiction, of proudly borne suffering.

But I am all for a different reaction, and I think it is better to resist pain, if possible, and if not, to make the least rather than the most of it. I believe the mind can take command of the body much more than we are in the habit of assuming. I don't expect a broken leg to be mended by wishful thinking, nor acute illness to cure itself without a doctor, but I do find that ignoring some feelings seems to drive them away. Of course in times of great excitement consciousness is practically unaware of what the body is undergoing; but even on ordinary occasions it can divorce itself a little from the small ills of the flesh and let the will to go about its business prevail.

My point is that within reason we can all do more than we want to do, and that it is better to try than not. Life is more worth-while on the active than the passive side. It's healthier to force an interest than to let it go. I could say it is preferable to *strut* than to *slump*, but remembering some strutters I've known I say it under my breath. I rather strut myself, of course, but in a thoroughly nice way. I strut when I have induced my eighty-five-year-old feet to go up the subway stairs from the lowest level to the street. I feel proud even while panting, and I maintain that it is a more legitimate reason for pride than if I took it in protesting my interesting inability to go where my lawful occasions take me. I'm proud, also, when I have succeeded in threading a recalcitrant needle and done some fine darning, or when I find I can still cut out as well, and occasionally better, than the pupils to whom I teach découpage-designing. It pleases me that I am able to keep my interest in all we do till the end of the longest lesson.

I write a good deal; not easily, but I am diligent and very determined to find the right word. It's tiresome to be painstaking but it is much better to be tired doing something than nothing, and will-power, if trusted, does carry one through.

The "No can dos" don't think so, and content themselves by taking the negative, rather than the positive, approach to life. I believe psychiatry, if carried too far, is an encouragement to this attitude and I don't see much fun in it; not half the fun that is to be found in managing yourself. But you must have some sense of humour to enjoy this to the full. Cultivate this above everything. Never fool yourself. Indulge yourself occasionally, if you like, but don't lie to yourself about it. Don't lie to yourself about anything. Other people you may have to deceive, especially *if* they prefer it, as many of them do; but make it a habit to look yourself in the face.

To believe you can do *anything* is conceit, of course, but to make yourself try to do whatever it may be, *before* you decide that it is beyond your powers—that is good common sense. After all, if you don't put interest and spirit into your everyday life, you might as well be dead.

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1951—FESTIVAL OF BRITAIN YEAR

BRITISH RAILWAYS

GUESS WHAT SIZE?

The following is a list of stores throughout the country where the five-part wardrobe shown on pages 204-205, and the lingerie shown on page 210, may be found.

Baltimore, Md.	Hutzler's	Los Angeles, Calif.	Bullock's
Chicago, Ill.	Carson Pirie Scott	Milwaukee, Wis.	Boston Store
Cincinnati, Ohio	John Shillito Co.	New York, N. Y.	Bloomingdale's
Cleveland, Ohio	Higbee Co.	Pasadena, Calif.	Bullock's
Dayton, Ohio	Rike-Kumler Co.	Philadelphia, Pa.	Strawbridge & Clothier
Detroit, Mich.	J. L. Hudson Co.	Pittsburgh, Pa.	Joseph Horne
Houston, Tex.	Foleys	Richmond, Va.	Thalhimer Bros.
Indianapolis, Ind.	L. S. Ayres	St. Louis, Mo.	Stix, Baer & Fuller

GROWING PAINS

(Continued from page 168)

and provide greater support where it is needed. Part, and a large part, of the difficulties of adolescence occurs because it is easier for parents to let responsibility go by the board and simply turn the whole business over to the young.

Right here we may as well state that when it comes to taking responsibility we mean exactly what we say. Parents will have to learn to take over the management of the lives of their teen-age boys and girls where and when there is a need for it. The current notion that youngsters can make all decisions for themselves and that uncurbed freedom is their right from birth on is nonsense and leads straight to anarchy or chaos or license, whichever you like least.

Nobody has such freedom and nobody can have it in a social organization. This idea is a noble cover for neglect, indifference, unconcern, lack of love, and irresponsibility. It is asking too much of inexperience, and it is depriving the child of one of his rights: the right to have parents who care for him and will give him support and guidance. Adolescents need their parents' strength. They may (and often do) deny this vigorously but, deep within, they are grateful for the parent who can and will say, "No." It gives them something to lean on. It also gives them a source of values.

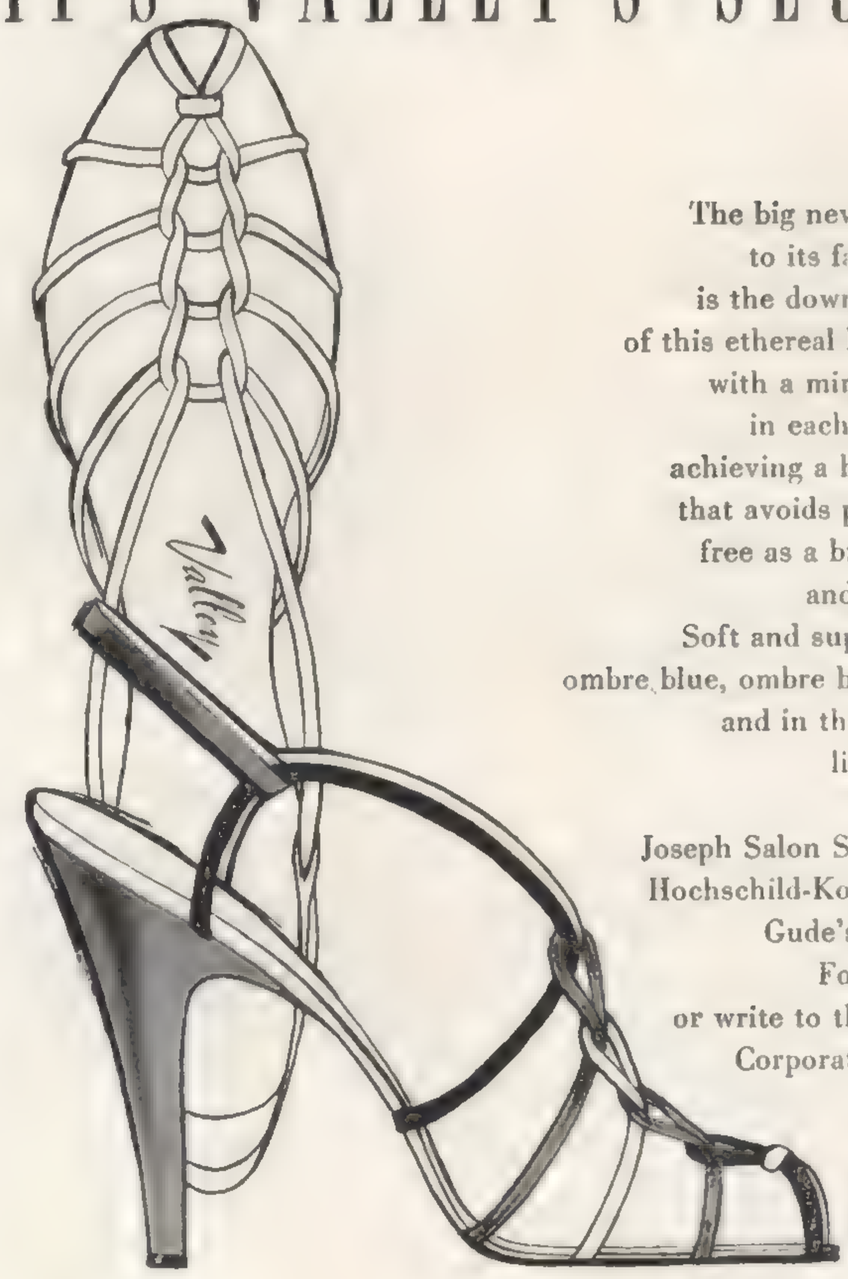
Many parents complain that their youngsters turn to them only when they want something. They use the home only as a base of operations. They are there only to sleep. Home is only a bank where they come to get money. Why don't they ever stay at home and talk to their parents? Why don't they indeed? Perhaps it is because there isn't anything to talk about. Sometimes parents have so thoroughly separated themselves from their young people that neither has anything to say to the other. Young people enjoy the companionship of their elders if they find any sympathy and understanding. But the real point is that the purpose of parents is to be there when they are needed, to stand by for the sos.

This applies in all sorts of ways. The young person may be as greatly in need of parental support and encouragement to go ahead and dare to do and accomplish as he is of the parental injunction not to do.

It is, however, the negative aspect of their job that parents more often shy away from. They are reluctant to impose some unwelcome regulation or to deprive the boy or girl of some longed-for privilege partly for fear of courting the child's ill will and partly because it means trouble. Sometimes parents simply acknowledge defeat. "We

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GROWING PAINS

(Continued from page 231)

can't make her do it. He won't do it" are common complaints. This usually means, "I don't want to take the trouble and go through the difficulty of seeing to it that it is done."

A man or woman who would rather be consistently popular with his children than uniformly useful to them will never take the trouble to shove his way through the rough going that denial and discipline will undoubtedly entail. Those who must "keep up with the Joneses" will find it difficult to refuse their children anything that other children have. And, finally, those who can not care enough to place the actual and ultimate success of their young people ahead of their own comfort will certainly never court the ructions that are sure to occur if they put themselves in the way of the single-minded drive for satisfaction that these youngsters can show from time to time.

But the craven are ill-prepared to be parents; and we have perhaps too many craven parents, unable to face not only the disapproval of their youngsters but their own complex feelings. These feelings are so varied that they are found in almost infinite combinations. Those who still cling to their own adolescence will not want to see adolescence deprived of the privileges which they felt they didn't have.

Others who are envious of the adolescent will be determined to see that no one (including their own children) gets anything they didn't have. In this, some will go to remarkable lengths. Mothers will rival daughters; fathers will refuse to allow sons any freedom. Then there are parents who are too indifferent to take an interest in anything, so long as their young do not trouble them. Peace at any price is their motto. There is also the parent who likes to use his child as a vehicle for showing off his own power.

However, it should be remembered that parents are people trying to do a difficult job and weave their way through a number of vexing and confusing situations. For each family to tackle this task entirely by itself seems to the author absurd. But it is rare to find families making any effort to pool their knowledge, their assets, their common problems and difficulties and to work together toward a common end. The time is long overdue for some undertaking of this sort. Parents living in the same general area should make an organized effort to form a group for the purpose of pooling experience and trying to arrive at a point of view that all can share. If this were done, the interests and needs as well as the problems of the group would become a common concern. It ought to be easy to organize a group that in any case should be small enough to function as a town-meeting type of organization.

A beginning in this direction has been made in Parent-Teacher Associations. But the purpose of the groups must be extended to take in more than school concerns. What is most important, such a group could serve as a forum where all the parents of a given part of a city or town could get together to talk over their interests and problems as parents. They would soon find that their youngsters were very much alike, and in discussion could come to a common solution that would lessen the problems of each alone. Attitudes toward certain difficulties could be thrashed out and ways of dealing with definite situations agreed upon. For example, the question of hours and forms of recreation and the amount of liberty to be permitted might easily be made less of an individual family matter and more one for group decision.

Although parents, of necessity, know and understand the vital part which work plays in adult life, they often neglect or disregard it in training their youngsters. Young people today are the losers in not learning the meaning of responsible work, geared and tempered to their abilities, before they have to face the necessity of actually working for a living. Household chores are no longer the source of experience and pocket money that they once were. By the time a boy or girl reaches fifteen or sixteen, his vacation time has become a real problem—in part, at least, from lack of work.

This seems like a problem that the community might tackle. Certain kinds of work, work as ap-

(Continued on page 233)



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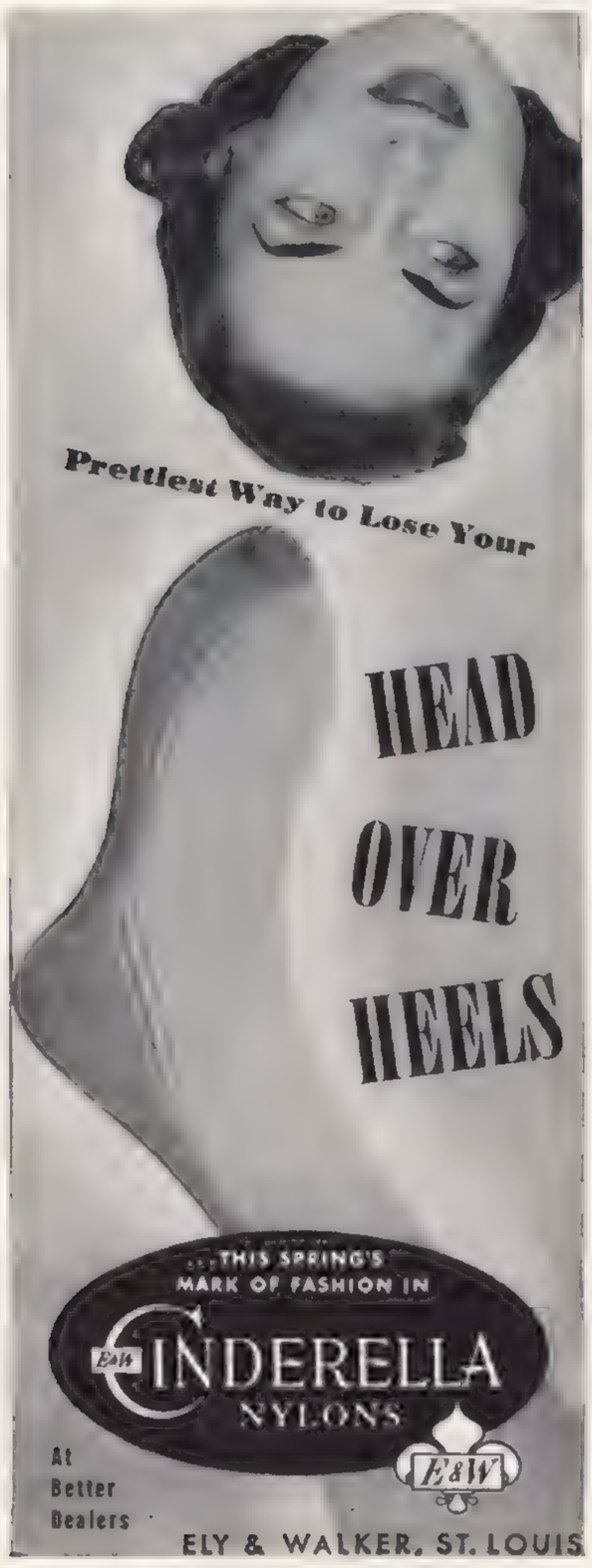
prentices, seasonal work of all sorts, might be made available. A great many city children, for example, would undoubtedly benefit from going into the country and working in the farm jobs which reach a peak during the summer vacation. Most communities teem with needs that could be met by these youngsters if the needs and the youngsters were brought together. Many a housewife, for example, would be happy to turn over the job of going to the laundromat for a few months in the summer to some enterprising boy or girl.

Under proper supervision and with suitable safeguards, there is nothing against work for a strong youngster in his mid-teens and everything in favour of it. Out of such experiences they could get the feel of work, the sense that it is dignified and responsible, the satisfaction of a job done and paid for, the feeling of independence that comes with being able to provide in some small measure for oneself.

One can hear the howls that this idea would evoke from the young themselves and their outraged parents. Are the young and tender to be victimized and thrown to the wolves? Are we to give up all our play and recreation? All work and no play—and so on. But if young people are to learn that work can be a pleasure and a satisfaction, parents are going to have to prepare them for it. This will call for some revision of the way things are now managed in most homes, where little or nothing is expected of the heirs apparent. The point is less what is done or how much than to get across the idea that responsible work is a part of life and not a hideous imposition by someone determined to tear the right to freedom from the reluctant hands of the young.

There are many more ways in which we can and must revise our points of view toward our young people if we are to help them reach their goal of happy and productive maturity. At the centre lies the real point, the kind of feeling we have toward them. When we can, as parents, look at them with understanding and without envy, with acceptance of their needs and their inevitable problems, without fear of what they may do to disturb us or to upset our comfortable ways, we will have gone a long way.

(EDITOR'S NOTE: *Dr. Farnham's new book,* The Adolescent, *from which this is an excerpt, will be published this spring by Harper and Brothers. A step-mother and a mother, Dr. Farnham dedicated this book to Linda, her fifteen-year-old daughter, who admitted to the validity of its theories.*)

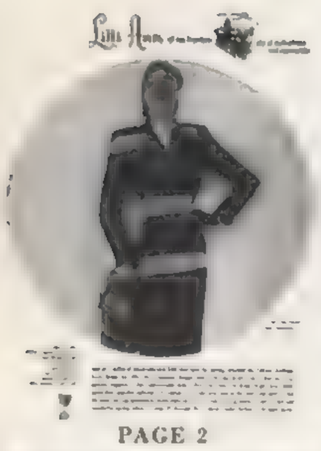






VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



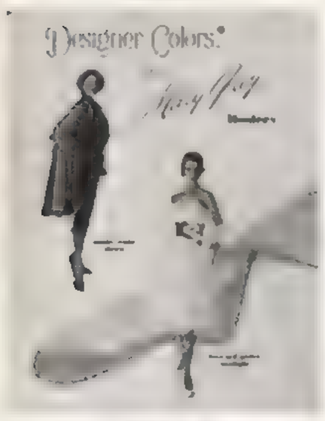
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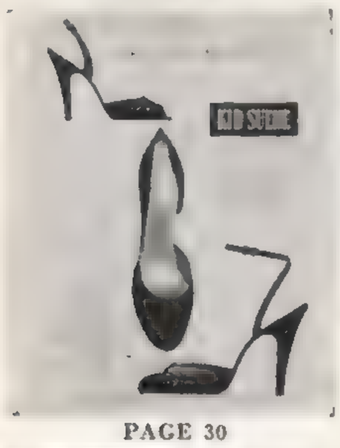


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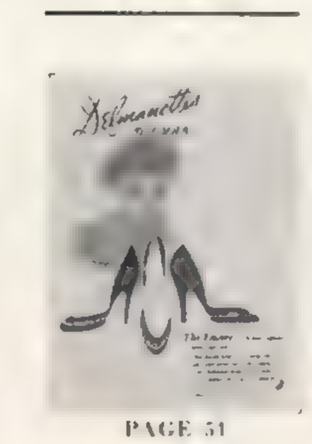
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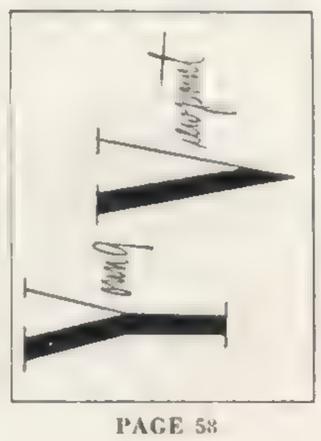
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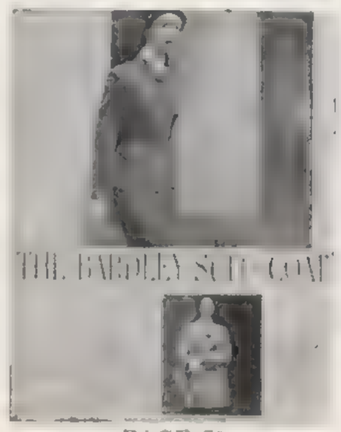
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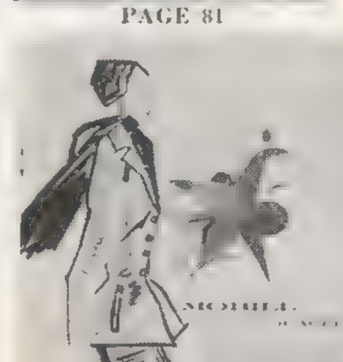
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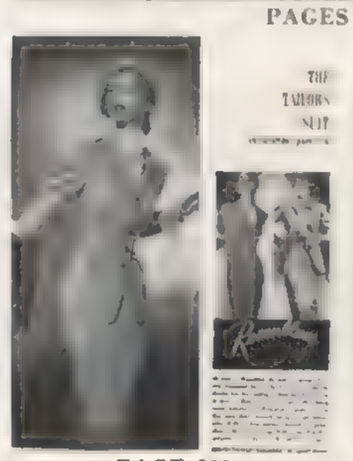
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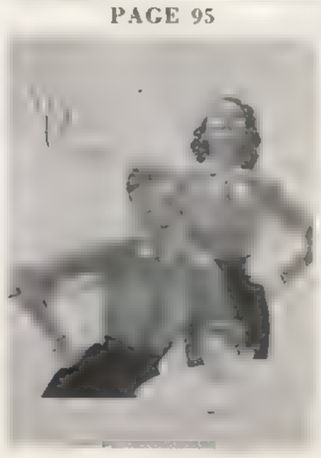
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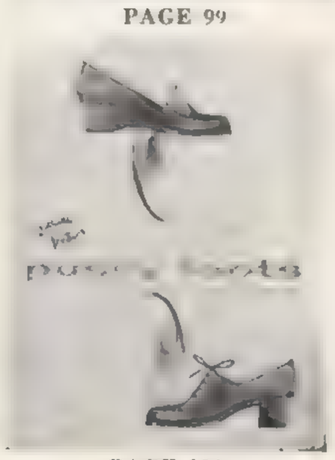
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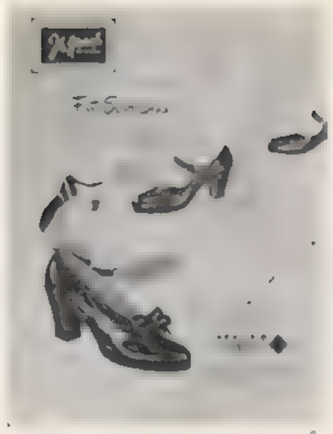


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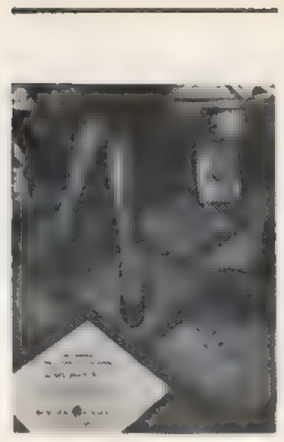
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EATING ALL OVER THE HOUSE

(Continued from pages 178-181)

Mr. and Mrs. Byron Foy have one of the distinguished large houses in New York. Old French furniture and *boiseries*, and great modern French paintings are used through all the rooms.

When Mr. and Mrs. Foy are alone, or when they entertain intimately, they do not eat in their large dining room. They use various parts of the house—and, most often, a card room on the second floor.

The photograph on page 178 shows a portable table set for luncheon before the fireplace in the card room. The table is covered with a lace tea cloth, and massed flowers are set to one side on it. In the background can be seen a remarkable carved Louis XVI panel of gilt and natural wood, brought from France by Mrs. Foy. The room, the table, create a pleasant *small* atmosphere—for a real luncheon, to be served in the usual way.

Mr. and Mrs. Henry Parish's apartment has three large rooms (a drawing room and two bedrooms) filled with fine eighteenth-century antiques, and unusual *objets d'art*. They sometimes serve dinner at a long table in the drawing room, but also in use for meals is Mr. Parish's bedroom—which has been decorated as a sitting room, with a piano, a great fireplace, and a French day-bed which serves as a sofa. When dining alone, or with one or two friends, they use a large, round book-table, which is always in the room. For dinner parties, they have fold-up round tops put over small portable tables, all of them covered with especially-designed cloths of white-fringed pink cotton.

The photograph on page 179 shows the book-table set for four. The centrepiece is a Leeds porcelain melon, and Battersea candlesticks, and Chelsea objects decorate the pink-clothed table. The chairs are English, of the eighteenth century, painted, with huge swans.

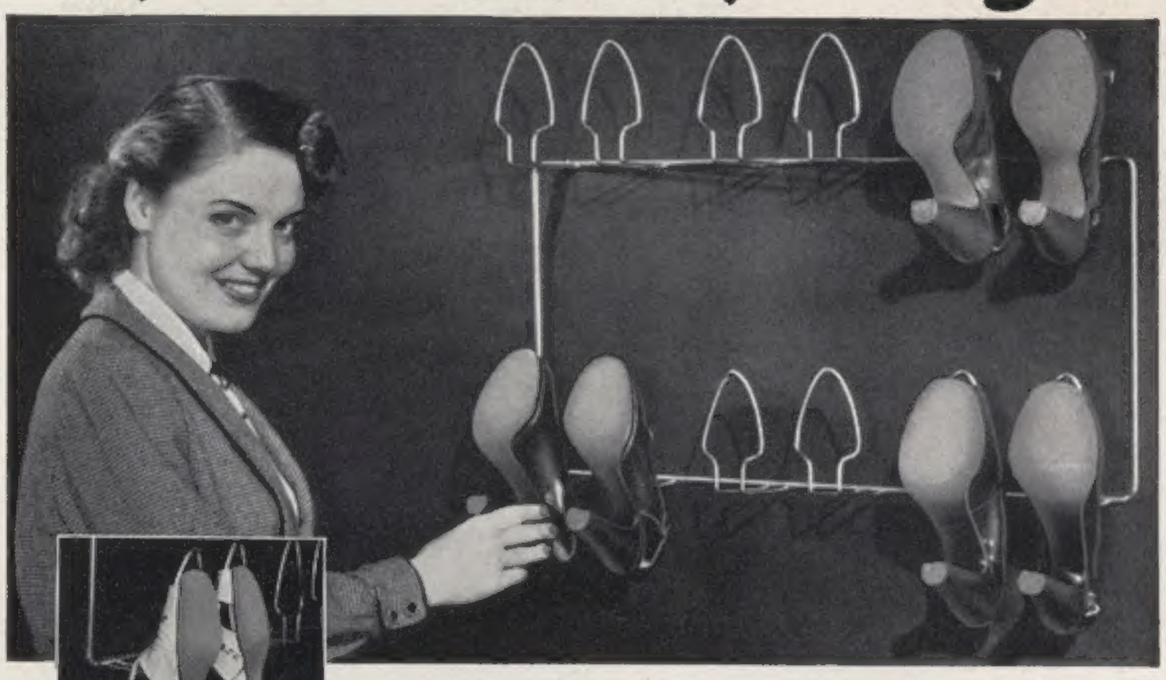
Valerian Rybar, decorator, and a designer of sets and costumes for the theatre, is a bachelor, and lives in a small apartment in New York. His rooms are three-and-a-foyer, but their generous proportions serve well for his own living, and his imaginative entertaining—which is literally all over the house.

The photographs on page 180 show three of his party plans. Mr. Rybar can seat sixteen dinner guests at four bridge tables in his red and white guest room. The tables are covered with red linen cloths, and set with old pink and white lustre. In the centre of each is a red and gold epergne, holding fruits, flowers and one candle. Cane-seated Regency chairs are drawn from the other rooms, and used for dining. Mr. Rybar might give such a dinner before a ball, or follow it with an evening of cards.

For a midnight supper after the theatre, Mr. Rybar often uses his

(Continued on page 238)

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square entrance foyer. The round, drop-leaf table is set in the pantry, and wheeled into the room, after the guests have arrived. The table is covered with a deep brown satin, and the linen napkins have a leopard print—a warm contrast to the black-and-whiteness of the foyer. He chooses Chinese porcelain plates of chalcedony green, for this setting, and composes, himself, a centrepiece of artichokes, mushrooms and cauliflower, lacquered with clear shellac, to look like a faïence piece.

For a late supper after cards, Mr. Rybar has little tables set up in his dark green drawing room, each covered with a pale green damask cloth. A soup tureen, from which guests serve themselves, centres each table. The second course is buffet, served from a table wheeled in from the pantry. Dessert is then served to the guests at their tables.

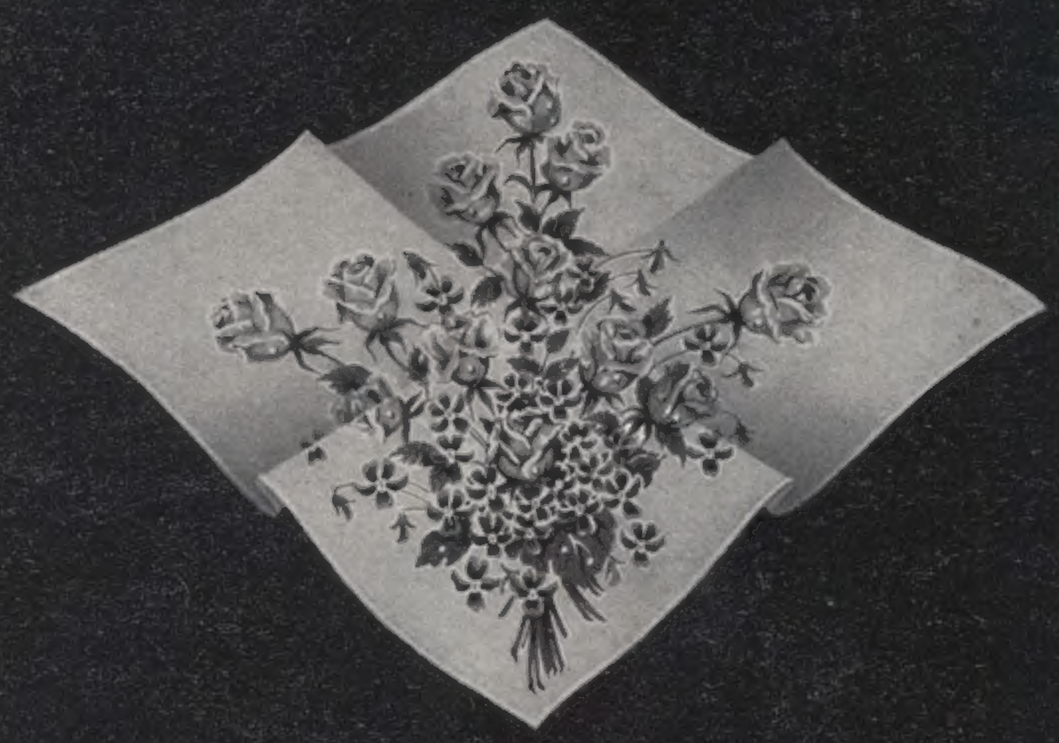
Mr. and Mrs. Atherton Richards, having no children, decided against decorating one of the rooms in their small New York apartment as a dining room—and entertain, instead, in three rooms. For a seated dinner of twelve (photographed on page 181) they use their long walnut-panelled entrance hall. The table is wheeled in, while the guests are having cocktails in the drawing room. Mrs. Richards' favourite cloth was made for her by Dorothy Liebes, of mauve and plum hand-woven linen, with a gold border. With this, she uses a superb service of Worcester, the tureens serving as centrepieces, combined with arrangements of boxwood and roses. Waterford crystal candelabra stand on the table and about the room.

When the Richards are alone, or with a few guests, they eat in their library, on gold-lacquered trays set on little portable tables. And, instead of china, they often use old Japanese black and red lacquer bowls and plates. This walnut-panelled room with its black marble mantel, its Aubusson carpet, and old furniture, makes a mellow setting for dining.

Mrs. Richards serves luncheon in her long drawing room, on an old, painted, English, tip-top table—which is inlaid with mother-of-pearl. The table, which is tipped up against a wall during the day, is set down, for eating, and placed in the centre of the room, under a Venetian glass chandelier. Mrs. Richards uses gold-plated or polished chromium plates, which she designed, and modern Danish silver, on this florid table-top. The chairs are rare and Paduan, painted gold, embellished with armorial bearings. A mirror-topped console of white plaster can be used as a serving table for luncheons.

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